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REMBRANDT'S ETCHINGS

Fifty of the most notable Etchings of Rembrandt, reproduced by the photogravure process; with Biography of Rembrandt, and Descriptive and Historical Notes to each picture.

BY
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Author of Velasquez and Murillo

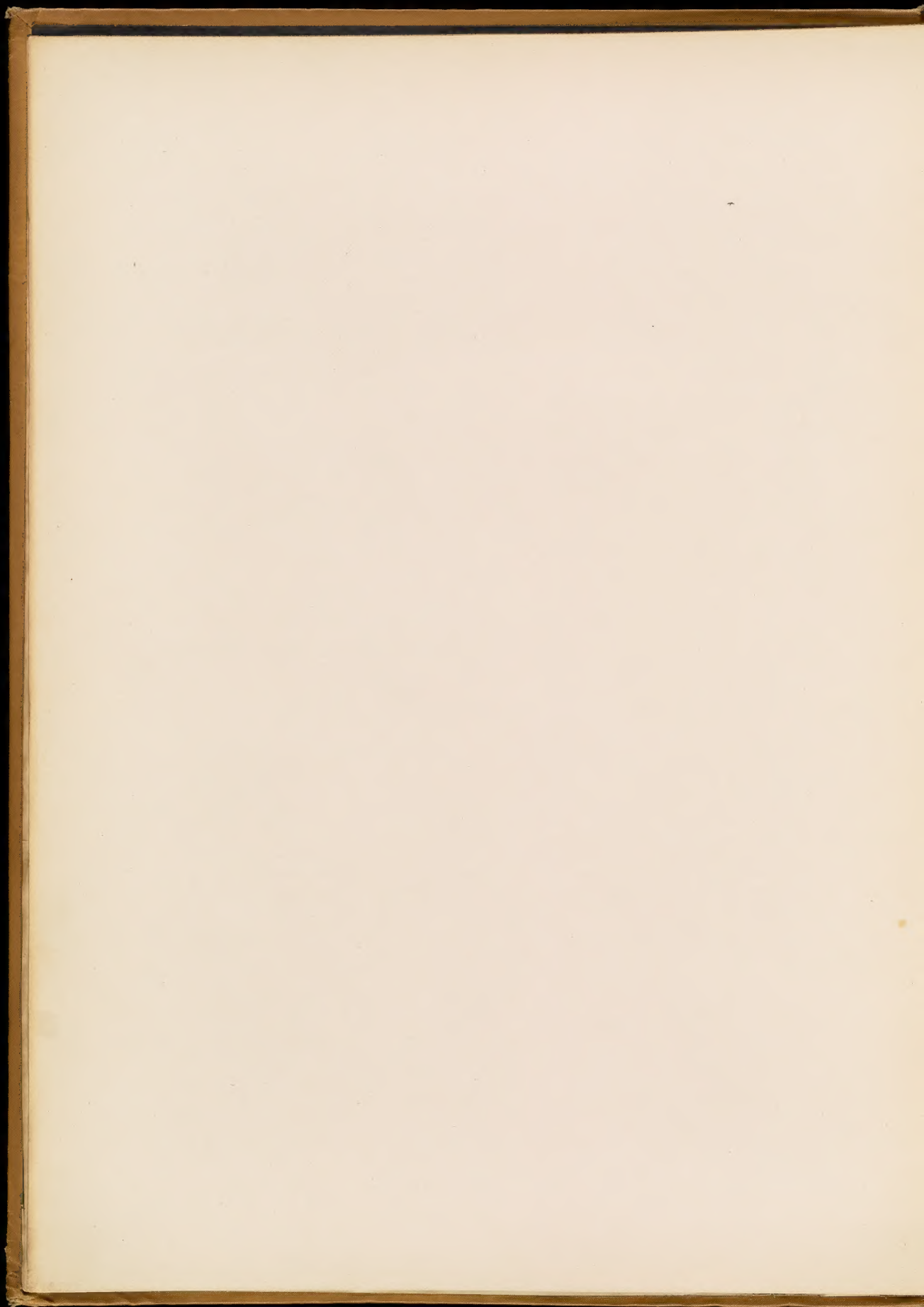
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INTRODUCTION.



REMBRANDT VAN RYN.

WITH the possible exception of Raphael, no artist has been more talked about, studied, and copied than Rembrandt. Nor is there one whose influence on art has been more widely and beneficially felt. This influence is not evanescent. It has already existed for more than two centuries, and it shows no signs of diminution. For the tendency at the present time in art, letters, and manners is more and more toward realism, and there the great Dutch master is easily first. He practised in Amsterdam the same method that Velasquez was at the same moment working out at Madrid; and innumerable artists are striving, with more or less success, to follow the same path at the present day.

A person, however wanting in cultivation, who visits for the first time a gallery of paintings by the Old Masters, finds himself irresistibly attracted by a picture which in some subtle way has fixed his attention. It is a portrait perhaps of a man plain in feature and costume, not distinguished for character or bearing, low in tone, devoid of ornament or accessories. It is simply a man, not of high condition, but such as may be seen daily and hourly in the common walks of life. The visitor is captivated without knowing why. He passes on, but the memory of that portrait pursues him. He returns to examine again the work that has charmed him. The catalogue tells him that the artist is Rembrandt.

Much greater is the effect produced by such a picture on the student or artist. For him the fascination is irresistible, the work is a revelation. He visits it again and again; he tests it with all his senses. The thing looks simple, and he resolves to copy it. He sets his palette with the identical tints, but in transferring them to canvas the effect is unaccountably lost. Repeated trials have the same result. The wonderful chiaroscuro, the marvellous depth of color, mock his efforts. Every attempt to analyze the method or to reproduce the result is unsatisfactory, and the ambitious and too confident artist is compelled in the end to confess himself beaten. Rembrandt's secret is as closely guarded as that of the frozen Polar Sea, from which the daring adventurer is repelled by the silent, sullen forces of nature.

At the beginning of the seventeenth century Leyden was recovering from the effects of the long and sanguinary contest that Spain had waged against the Low Countries. During the siege of 1574 she had made sacrifices and displayed a fortitude that challenged the admiration of the world. The enemy had no sooner disappeared from her gates than she set about restoring her waste places with an energy and intelligence that was to be promptly and generously rewarded. Her first care was to establish a University, which at

once attracted professors and students from all parts of Europe. Within fifty years the city doubled her population, her ruined houses were rebuilt, her dikes repaired, her commerce re-established, and in manufactures she had become the foremost city of Holland. She counted nearly four hundred establishments for making woollen goods alone. Judged by the standard of that day, Leyden was a beautiful town. Tall gabled houses of red bricks, inlaid with white stone trimmings, lined her straight streets and crowded market-places. The sluggish canals which interlaced the city were crossed by one hundred and forty-five bridges, under and over which her broad beamed boats and men plied with incessant activity. A cordon of windmills stood on the ramparts, giving a picturesque effect to the otherwise monotonous scenery. In activity and commercial spirit she outshone Amsterdam, then, as now, the chief city of the Netherlands.

Here and in this period was born a miller's son whose name has become more familiar to men's ears than the name of De Wit or William the Silent. In Leyden Rembrandt van Ryn was born July 15th, 1607.*

Harmen Gerritsoon van Ryn was a substantial miller of Leyden, living in a commodious house in a respectable quarter of the town called the *Weddesteeg*, near the *Witteport*, or White Gate. A few paces from his house was his windmill, standing on the rampart called the *Pellican*, just at the foot of the *Breedstraat*, a broad avenue which every loyal Leydenois then and since has called the finest street in Europe. Both the house and the mill had been long in the family, having come to Harmen partly by inheritance and partly by purchase of the shares of his relatives and co-heirs. The mill was an old structure which had been purchased in the neighboring village of Noordwyk, and after sundry migrations had found a temporary resting-place at the *Witteport*. Besides these properties Harmen had a garden outside the Rynsberg Gate. The family was of the well-to-do burgher class, having good social connections and a fair amount of worldly goods.

Harmen was a native of Leyden, where he was born in 1565. On October 8th, 1589, he married Neeltjen, daughter of Willem van Suytbrouck, a baker of that city, and Elizabeth Cornelisdochter, his wife. Of this marriage seven children were born: Adriaen, who succeeded to his father's business in

* Much uncertainty has existed as to the date and the circumstances of Rembrandt's birth. Orlers, who wrote a *Description of Leyden* in 1641, and who was doubtless himself acquainted with the artist, says he was born in that city July 15th, 1606. Houbraken, writing a century later, gives the date June 15th in that year. Smith, the intelligent and careful author of the *Catalogue . . . of Dutch Masters*, fixes the date as December 15th. Dr. Waagen, without assigning a reason for his assertion, gives us June 10th, 1608. But the more recent and painstaking writers—Doctor Scheltema, the learned Archivist of Amsterdam, and Vosmaer, the exhaustive biographer of Rembrandt, whose death is announced while this volume is passing through the press—decide for the date we have given above. Their opinion is based mainly on the entry in the Register of Marriages at Leyden, where is still found the declaration made by Rembrandt, June 10th, 1634, in which he affirmed that he was then twenty-six years old; by which he evidently meant on his last birthday. Besides this testimony is the inscription on the etching known as *Rembrandt with round hat and embroidered mantle*. Two impressions of this print are known, having the date "ÆT 24, 1631," written by the hand of Rembrandt himself. These witnesses are deserving of the highest credit, and they seem to establish the fact that the artist was born in 1607. The question, however, is not yet altogether free from doubt, for M. Burger, reviewing the evidence adduced by Scheltema and Vosmaer, declines to accept their decision. It may also be noted that the date inscribed on the pedestal of the statue of Rembrandt erected in 1852 at Amsterdam is "July 15th, 1606."

the mill; Gerrit; Machteld; Cornelis; Willem, who followed the calling of his maternal grandfather and became a baker; Rembrandt; and Lisbeth. They were a sturdy race, and all lived past middle age.

The tradition long prevailed, and is not even yet extinct, that Rembrandt was born in his father's windmill, situated near the Rhine, between Leiderdorp and Koudekerk, not far from Leyden. This story, set afloat by Houbraken, must be dismissed as an idle tale. Possessing a comfortable house in the city, which had been in the occupancy of herself and her father for more than thirty years, we cannot believe that the wife of Harmen would have chosen a noisy and dusty country mill as her chamber on so important and delicate an occasion. The fact undoubtedly is that Rembrandt was born in the house formerly belonging to his grandparents, where his parents passed a great part of their lives, and which formed part of the heritage of their children.

The fourth son was called Rembrandt probably in honor of one of that name who had intermarried with the family seven years before. After the Dutch fashion, the name of his father was added, and he was called Rembrandt Harmenszoon (Harmen's son). Whence came the name Van Ryn has not been ascertained. It cannot be traced in the family beyond the year 1600. Nor can we explain why the artist should by careless writers be called *Paul*, a name that is not known to have existed in any branch of the family.

Being in prosperous circumstances, the parents desired that their youngest son, evidently the favorite of the family, should adopt a liberal profession. To that end he was sent to a Latin school, where he might fit himself for the Academy and receive such an education as would enable him to be useful to the city and the Republic.*

Discerning, doubtless with chagrin, that the lad was more given to making pictures than to reciting Latin verbs, the parents decided to allow him to follow his bent, and when he was in his thirteenth year he was placed under the instruction of Jacob Isaacs. Swanenburch. Probably personal or family

* At that time the little band of Puritans under the lead of Rev. John Robinson and Elder William Brewster, having been driven from England, was sheltered in Leyden. In the interval before setting out to found a new empire in America, Brewster, the "Chief of the Pilgrims," taught Latin in Leyden. It is not improbable that he gave lessons to the young Rembrandt, and it may have been through Brewster that Sir Richard Saltonstall, one of the earliest of the New England immigrants, when he afterward visited Holland, became acquainted with the artist.

Sir Richard Saltonstall, Baronet, of Yorkshire, England, born in 1586, was one of the original patentees of Massachusetts and Connecticut. He came to America in 1630. Returning to England about 1640, he was charged by King Charles I. with a mission to the Low Countries, where he remained several years, and while there it is believed that, in 1644, Rembrandt painted his portrait. He is represented at half length, fifty-eight years of age, nearly front, with bare head, long hair streaked with gray, mustache and chin whiskers; his face is thin and his features have a resolute Puritan cast; his costume consists of a close-fitting doublet buttoned in front, with many small buttons, a wide, flat, square-cut linen collar falling on his shoulders, and long gloves trimmed with lace; his right hand rests on the back of a chair, the left holds the scabbard of a sword which is suspended by a baldric crossing his breast. On panel. Height, thirty-four inches; width, twenty-four inches. The pedigree of this picture cannot be established with all desirable certainty, but for more than two centuries it has been assigned to Rembrandt, and, in the opinion of competent judges, it bears in itself satisfactory evidence that it is a genuine work of the master. It was brought to America by a son of Sir Richard, and passed by descent to Gurdon Saltonstall, who was for twenty years Governor of Connecticut. It now belongs to Hon. Leverett Saltonstall, of Boston, a descendant of Sir Richard. A line engraving by H. W. Smith is given in Bond, *Genealogies . . . of Watertown*; Drake, *History of Middlesex County*; and in *Massachusetts Historical Society Proceedings*, Vol. II. A wood-engraving is in Winsor, *Memorial History of Boston*.

considerations dictated the choice of a teacher, for there is believed to have been a relationship of some sort between the families of the master and pupil. Van Swanenburch was a native of Leyden, of an artistic family, and possessed of some local reputation. It would be interesting to compare his work with that of his distinguished pupil, but unfortunately his paintings have disappeared from view, except a small one in the gallery at Christianberg.*

Rembrandt made the best of his advantages, and according to Orlers he showed such astonishing proficiency that, after spending three years with Van Swanenburch, he was sent to Amsterdam and given in charge of Pieter Lastman, with whom he remained about six months. In 1623 he returned to his native city, having, at the age of sixteen, finished his studies so far as depended on masters.

Lastman was superior to Van Swanenburch, but he was of no special note as an artist, and although his paintings are somewhat widely diffused, they would attract little attention but for the association of his name with that of his famous pupil.

How Rembrandt passed the four following years we do not know. Evidently he was not idle, but we hear nothing from him, and we are able to trace no work of this period. His earliest known painting was executed in 1627, when he was twenty years of age. The picture represents *Saint Paul in Prison*, and it is now in the gallery at Stuttgart. Although somewhat crude in color it is careful in drawing, and displays qualities that characterize the later works of the master. He early imbibed a taste for etching, but we are not informed who was his teacher in this art. Lastman used the needle a little, and there were others in Leyden and Amsterdam who etched, but apparently more for pastime than as a serious pursuit. It is probable that Rembrandt had no further instruction than such as he might receive from the friendly hints of his fellow-students and companions. However that may be, he began to etch as soon as he had learned to paint, and it would seem that he was more interested in the former than in the latter occupation, for during the period of his stay at Leyden we know of but two paintings, while we have five etchings from his hand.

By the time he was twenty-three years old he had achieved so firm a position that he thought he might safely seek a larger field. Accordingly, in 1630, he established himself in Amsterdam, the metropolis of Holland, then an active commercial town, having a population not greatly exceeding that of Leyden, but with much more accumulated wealth, a larger leisure class, and consequently offering a better field for the cultivation and practice of art. He

* Competent masters were scarce, for Holland did not then rank high in the world of art. The practice of painting had indeed reached so low a stage that certain painters of Leyden, Delft, and Amsterdam thought the public taste and their own fortunes would be improved by a system of legislative protection. Accordingly, in 1610, they signed a memorial setting forth that their trade was spoiled by too free admission of pictures from Brabant, Antwerp, and other foreign places, and they prayed that the sale of foreign pictures might be prohibited. Similar views have occasionally been held in more modern times, and legislatures have been influenced by them; but the law-makers of Holland in the seventeenth century were too wise to grant the request. The signers of the petition, however, whose names have been preserved, obtained thereby an immortality that their paintings have failed to procure for them.

took up his residence there over a shop in the Bloemengracht, a quay at the western end of the city.

His industry was marvellous and his success gratifying. In four years (1630-33) he executed ninety oil paintings and one hundred and eight etchings. Many of these were portraits, but among the more important compositions were *Simeon in the Temple* and the *Lesson in Anatomy*, both of which are now in the gallery at the Hague. The latter work is probably as well known by means of copies and engravings as any painting ever executed. His talents also brought him to the notice of the court, and he was employed by the Stadtholder, Frederick Henry, to paint a series of pictures representing incidents in the life of Christ. His correspondence with Huygens about these works has been preserved and repeatedly published.

Busy as he was, he did not neglect society and domestic life. Amid the most engrossing labors he found time and opportunity to make the acquaintance and win the regard of a person who was in every way worthy of him, who contributed largely to his happiness, and to whom his material success appears to have been largely if not wholly due.

The name of Saskia is associated with Rembrandt as that of Laura is with Petrarch and Beatrice with Dante. She was a great part not only of his life, but of his art. No work was so agreeable to him as that of fixing her image on copper or on canvas. We have no less than twelve oil paintings and seven etchings for which she served as the model. The earliest is the portrait in the gallery at Cassel, where she is presented to us as a smiling, bright-eyed girl with full, round features and long waving tresses, adorned with a jaunty hat and feather, pearls and embroidered dress. Again, in the well-known picture in the Dresden Gallery, we see her full of life and animation, in the flush of womanly beauty, seated triumphantly on the knee of her proud and happy husband. Her image continued to occupy his thoughts and pencil to the last, and we have a melancholy interest in believing that the etching called *The Sick Woman* is a portrait of Saskia in her last illness—the final effort of the anxious husband to preserve the features of her who, for eight years, had been not only his faithful wife, but his trusted counsellor and friend.

Saskia van Ulenberg was the youngest of ten children born to Rombertus Ulenberg, a man highly esteemed in Leeuwarden, the capital of Friesland, where he had held several important public trusts. Her parents were dead, and her brothers and sisters were all well settled in life. One brother was an artist; a sister had married an artist, Wybrand de Geest; and a cousin was a print dealer. With such connections it is easy to imagine how she made the acquaintance of the rising young painter from Leyden.

The Register of Marriages at Amsterdam records that on June 10th, 1634, a marriage contract was concluded between Rembrandt Harmensz. van Ryn, aged twenty-six years, and Saskia van Vuilenberg. The record is signed by Jan Cornelius Sylvius, whose amiable features are depicted in the etching (No. 45). The formal marriage was solemnized at Bildt, in Friesland, on June 22d, and the young couple marked the event by a journey to Leeuwarden,

the home of the bride's family. This journey of nearly sixty miles was doubtless the longest the artist ever undertook.

Being now well known and prosperous, Rembrandt felt justified in taking his wife to a more commodious house than that he had before occupied, and he fixed his *menage* in a house in the Breedstraat, a spacious street in the new quarter of the city.*

The eight years of his marriage were doubtless the happiest, as they were certainly the busiest and most creditable, of his life. Nearly one third of his etchings and one half of his paintings are assigned to this period. Besides these labors, he was much occupied as a teacher. Among the young artists who resorted to him were many who afterward made themselves illustrious—Gerard Dow, Ferdinand Bol, of whom Rembrandt was the only master, Govaert Flinck, Jacob Backer, Jan Victor, Gerbrand van den Eeckhout, Philip Koninck, Nicholas Maes, Carel Fabritius, Samuel van Hoogstraaten, Arnout de Gelder, and Godfried Kneller. Bol was a favorite pupil, and painted a portrait of Rembrandt and one of Saskia, now in the Brussels Museum. Flinck also painted his master's portrait in 1637. The mention of these names is of itself sufficient to show the esteem in which Rembrandt was held by artists, and his influence on art.

In September, 1640, the mother of the artist died at Leyden, having attained the scriptural age of threescore years and ten. She left a good estate, amounting to 9960 guilders, to be divided among her four surviving children. Her estate comprised nine parcels of land, one of which was the house in the Weddesteege, where she resided when Rembrandt was born, valued at 1800 guilders. Another piece was one half the windmill on the rampart, estimated at 3064 guilders. The share that fell to Rembrandt in the division, amounting to 2490 guilders, he sold at once, doubtless on disadvantageous terms. He early gave indication of habits of improvidence that pursued him through life, entailing on him, as we shall see, many annoyances and hardships.†

Before this time three children had appeared in his house and vanished. Rombertus, the eldest, was baptized in the Oude Kerk, December 15th, 1635. He probably died young, as we find no further record of him. The second child, Cornelia, was baptized in the same church on July 22d, 1638. She was buried in the Zuider Kerk on the 19th of the following month. Another Cornelia was baptized July 29th, 1640, in the Oude Kerk, and doubtless died young. These were followed by a son, Titus, born September 22d, 1641, who grew up to man's estate, but did not survive his father.‡

* The house Nos. 2 and 3 Breedstraat, then in the Jewish quarter, is still standing. An etching of it by Flameng is given in C. Blanc, *Rembrandt*, edition of 1859, 2 vols., 8vo.

† Six oil portraits and seven etchings bear the title of *Rembrandt's Mother*. They are dated from 1628 to 1654, an interval of twenty-six years, the first being twelve years before and the last fourteen years after the mother's death. They all represent a woman aged seventy years or more. But at the first of these dates Elizabeth was only fifty-eight years old. Mr. Koehler suggests that the person represented may have been the maternal grandmother of the artist, concerning whose death we have no account. It is probable that more than one person is represented in these different portraits. One of the etchings is reproduced here (No. 48).

‡ A well-known portrait of this period is *The Gilder*, or *The Frame Maker*, belonging to William Schaus,

The year 1642 is specially marked in the artistic life of Rembrandt by the production of that masterpiece representing *The Civic Guard*, by which title it was known in the artist's lifetime, or at least as early as when Houbraken wrote in 1678. Toward the end of the last century some Frenchmen, not comprehending the piece, called it the *Ronde de Nuit*, and hence *The Night Watch*, overlooking the fact that it does not exhibit a night scene, but, on the contrary, a group of figures lighted by a strong gleam of sunshine. M. Vosmaer has vainly thought to rebaptize the work by the clumsy name of *The Sortie of the Company of Captain Franz Banning Cock*, but this is too awkward for popular acceptance. It is to be hoped that, in place of the inappropriate and misleading title, the original one may be restored, *The Civic Guard*.

The war with Spain had given great impetus to the patriotic spirit of the people, and a soldierly feeling everywhere prevailed. Independent companies were formed, whose periodical reunions and drills served for both military and social purposes. The walls of their meeting rooms were adorned with pictures illustrating some incident in the history of the band, or commemorating its prominent members. Several paintings of this class, preserved in the museums of Holland, executed by Frans Hals, De Keyser, Van der Helst, Ravensteyn, Van Everdingen, and others, supply us with faithful records of the customs and costumes of the day. Rembrandt undertook this painting at the request of the members of the Company of Captain Cock, the cost being met partly by the company and partly by the persons portrayed, who seem to have contributed sums proportioned to the importance of the position they filled in the scene. The entire sum received by the artist was 1600 guilders.*

Esq., New York. M. Vosmaer thinks this is a portrait of the painter Doomer, but the supposition is inadmissible, for Doomer was in 1640, when the portrait bears date, only twenty years old, while the person represented had evidently lived forty-five years at least. The picture first appeared in the collection of An. Cousin, when it was engraved in line by N. Dupuis, Jr. It belonged to the Duke of Ancaster in 1769, when it was engraved in mezzotint by Dixon, with the title *Rembrandt's Frame Maker*. In the Van Helsen sale at Paris, 1802, it sold for 5005 francs. Smith, who mentions it twice (Nos. 334 and 335), says it was in 1826 offered at private sale in Paris for 15,000 francs. In the sale of Mme. Gentil de Chavagnac, June 20th, 1854, it sold for 25,000 francs to the Duc de Morny. M. Dutuit relates that after this sale some doubts were raised as to the authenticity of the picture, and the Duke wished to cancel his purchase, but he was dissuaded from doing so by M. Malinet, the well-known dealer of Quai Voltaire, recently deceased. When the canvas was once placed in the Morny Gallery it was appreciated at its worth, and the journals praised it to the skies. At the Morny sale, May 31st, 1865, it was bought in by the family of the Duke at 155,000 francs. The present owner purchased it in 1884 at the price, it is said, of 200,000 francs. He paid a duty of thirty per cent for the privilege of bringing it to America. Besides the engravings by Dupuis and Dixon, there is an etching by Flameng in the *Gazette des Beaux Arts*, 1863, Vol. XIV., and in Dutuit, *Rembrandt*; an etching by Waltner; a line engraving by an unknown engraver of the last century, inscribed *A Portrait of Paul Rembrandt van Rhy by himself*; and a line engraving, *J. G. Hertel, Exc.*

* Early in the last century the picture was removed from the room for which it was painted to the City Hall, where it occupied a space between two doors at the end of the Chamber of the Council of War. In order to fit it to this position, it was cut down, and in the process some of the figures at each end were removed or mutilated. The canvas was originally about twenty-six inches wider and eleven inches higher than it now appears. This fact has been recently brought into notice by M. Durand-Greville in a letter published in the *Gazette des Beaux Arts*, November, 1885, pp. 406-15, where an engraving is given showing the original composition, with lines indicating the portions cut away. The observations of M. Durand-Greville are based on a comparison of the present painting with an early copy by Lunders, now in the London National Gallery, where the figures now wanting are fully given. We may also add that De Frey's engraving, executed in the last century, contains the missing parts, and confirms the supposition that the picture has been cut down. Van Dyck first mentioned this fact, but his statement was overlooked or discredited.

The next year after his mother's death, Rembrandt purchased a spacious house in the Jodenbreedstraat, which he fitted up and furnished with great taste and at a cost far beyond his means. He had three working rooms, one of them divided into five compartments for his pupils, and seven other rooms for residence, all filled with paintings, models, prints, and studio properties of every description; for he was an amateur as well as an artist, and took delight in all that could please the eye or gratify the taste. He haunted auctions and markets, he bought with money and on credit, he traded, and took in exchange curiosities and works of art.

In this house he lived seventeen years. The locality was in the newer quarter of the city, and the street was, as its name suggests, inhabited largely by Jews. His relations with the people of this race appear to have been friendly and intimate for many years. They were his best and most trusted friends. A large part of his life was spent in their service. Without counting compositions from the Old Testament, where many of his subjects are ceremonial, as distinguished from religious or historical, we find among his oil paintings no less than thirty-two portraits of Jews, Jewesses, and Rabbins, beginning with the portrait called *Philo, the Jew*, dated 1630, the year in which the artist established himself at Amsterdam.

The Jews of that city were numerous and prosperous, and, as ever, clan-nish. There was much in their strong features and picturesque attire to make them appropriate subjects for an artist of Rembrandt's quality; but this is not sufficient to explain his manifest predilection for them. We cannot help feeling that there must have been something in the private or social life of the artist, or in his business necessities, to account for his marked intimacy with them. He was careless and profuse in his expenditures, living far beyond his means. He was an insatiate buyer of bric-à-brac and curiosities, which commerce was mostly in the hands of these people. He was constantly in want of money. Associating with Jews as traders and lenders, he doubtless found it expedient or profitable to obtain the discharge or forbearance of his debts by the use of his pencil. This supposition is confirmed by the fact that when he fell into pecuniary difficulties, when his credit was gone and he was no longer able to purchase or borrow, these intimacies came to an end. After 1654 we can identify no picture by him of Jewish subjects. It would seem that, having broken with these friends, he ceased to struggle with fate, and soon afterward the bankruptcy which, with their assistance, he had hoped to avoid, was finally declared.

In the years following his marriage Rembrandt was a diligent and prolific worker, but he does not seem to have been at any time a "popular" artist. The tide of fashion never bore him on. He did not count the nobility or the aristocracy among his intimates. He painted no portrait of any person higher in rank or official position than burgomaster, nor had he associations or friendships with men of greater consequence. When the Stadtholder, Frederick Henry, was collecting pictures for his numerous galleries and country houses, he gave orders to many of the Dutch artists of the day, and, among others, to Rembrandt. With this exception, we find no person of high

station among his patrons. But the Stadtholder did not employ Rembrandt to paint his portrait, nor does it appear that the artist was ever at court, or that he and the prince ever met. When Marie de Medicis visited Amsterdam, artists were employed to celebrate the event—Keyser, Honthorst, Sandrart, Vlieger, and others—but the services of Rembrandt were not called into requisition. The Peace of Westphalia was an occasion where Rembrandt was distinguished only by being overlooked, and the picture which the event inspired him to paint remained on his hands unsold. The decoration of the City Hall was intrusted to Bol, Flinck, Danckerts, Bosboom, and several other inferior artists, but Rembrandt had no part in the work. His friends were mostly men of small estate and moderate condition—surgeons, artists, authors, ministers, and Jews; men of credit and respectability, no doubt, but known to us rather for their association with our artist than for any other distinction they achieved. But by far the larger number of the subjects of his pencil are unknown to us even by name. Out of two hundred and eighty-five portraits described in Vosmaer's list, those of his family being excepted, the names of only forty-six of his sitters have been preserved.

The large proportion of family portraits cannot fail to excite surprise. Including etchings, upward of eighty of his works, or more than one eighth of the whole, were representations of his own features; many others are members of his family, and still more are known simply as *Old Jews*, etc. Reviewing these facts, we are forced to conclude that although Rembrandt was noticed by Orlers and Angel, praised by Sandrart and sung by Vondel, yet he was not estimated by his contemporaries at the value we now put on him.

In the year 1641 Rembrandt painted the portrait of Anna Wymer, the mother of Jan Six. No incident in the artist's life is better known than his connection with this estimable family. It was not simply that Six was the patron, he was also for many years the faithful and intimate friend. Six was by eleven years the younger of the two, but the disparity in years was compensated for by the maturity of his mind. His father was a successful merchant and a man of good estate at Amsterdam, having also a country residence at Elsbroek. The son was a man of affairs, a magistrate, a burgo-master, and otherwise honored and trusted by his fellow-citizens. He was besides a man of letters, and had even courted the Muses, who, however, do not seem to have responded favorably to his addresses. He was more successful with Margaret Tulp, daughter of Nicholas Tulp the surgeon, whom we find as the chief figure in the *Lesson in Anatomy*. Margaret had been contracted to John De Wit, the Pensioner of Holland, but the engagement having been broken off, she married Jan Six in 1655. Possessing ample means and elegant tastes, generous and hospitable, his house was the resort of artists, men of letters, and the *beau monde*. Vonders, the poet, Lievens, Flinck, and Rembrandt celebrated him in verse and in color. He was especially noted as a collector of books, pictures, and engravings. His cabinet, comprising examples of Titian, Tintoretto, Andrea du Sarto, Poussin, Palma, Holbein,

Van Dyck, and others, was sold by Zoomer in 1702, after the owner's death.*

We give the *Portrait of Six* (No. 44); also the landscape called *Six's Bridge* (No. 24), and *Medea*, etched to illustrate the tragedy of that name (No. 18). In 1656 Rembrandt painted Six's portrait in oil, which still remains in the possession of the family, one of the most important works of the artist, whose hand in this case was manifestly inspired and directed by affection rather than interest. The date is noticeable, since it shows that the friendship between the two had survived the scandals of 1654 and the financial disaster that culminated in 1656.

IX.

Rembrandt was now fully employed, his fame had increased, his purse though often emptied was as often refilled, his social circle was widened, and he had a discreet and faithful wife. Though only thirty-five years of age, he had reached the meridian of his career. He had painted the *Lesson in Anatomy* and the *Civic Guard*, pictures that, had he accomplished nothing else, would have made him immortal. A great cloud was gathering. Saskia was ill. On June 5th she sent for a notary, and, full of solicitude for her family, she executed her will, in which she testified not only her affection for her husband, but her confidence in him. She gave him the use for life, or until he should marry, of all her property, with reversion to their son Titus. She appointed her husband guardian of the son, and specially provided that no bonds should be required of him. Saskia was buried in the Oude Kerk on June 19th, 1642.

The world began to go wrong with Rembrandt then. The influence of his wife over him had been wise and salutary, and while she lived he was laborious, stable, and prosperous. Freed from her watchful care, there is much reason to believe that he declined in self-respect, his moral tone became weakened, his habits unsteady. He grew neglectful in person and careless in business. In the portraits of himself, painted after this event, there is a noticeable change in his appearance. He is no longer the gay, laughing cavalier, smart in dress and jaunty in pose. We no more see him radiant with velvet and jewels and plumes. He is not ashamed to present himself before us negligent in attire, and even in his working clothes. His capacity for labor was unimpaired, his hand was as firm and his eye as true, but he had lost his elasticity of spirit and pride of character. His finances fell into disorder, and the latter part of his life was overcast with shadows, the result in great part of his own imprudence.

Although in a lawsuit with his kinsmen, the Van Loos, in 1638, he had declared that he and his wife were "richly and superabundantly provided with

* Jan Six had two cousins, Peter and William, who were also noted amateurs and patrons of art. The collection of the former was sold in 1704; that of William was brought to the hammer in 1734; it contained two hundred and fifty-seven pictures, including twenty-two by Rembrandt; also a complete set of Rembrandt's etchings of the first quality, which sold for 572.5 florins, about one-fiftieth part of the price that would now be realized for a single print.

wealth, for which they could not sufficiently thank the Almighty," yet we find him soon after, and often, pressed for money. As we have seen, he sold promptly his share in his mother's estate, he borrowed on his own notes and on mortgage of his house in the Jodenbreedstraat, he sent through Huygens urgent demands on the Stadtholder for moneys due him.

He had many pupils, who paid him 100 florins for their tuition; his paintings and etchings brought him much money; his wife was an heiress, having inherited an estate inventoried at 40,750 florins. His legitimate expenditures should not have been large. His collections, although rich and beautiful, could not have cost an inordinate sum, for in 1659 two dealers in curiosities, Lodevyck van Ludick and Adrien de Wees, friends of Rembrandt, testified that the engravings, objects of art, and curiosities he possessed between 1640 and 1650 were worth 11,000 florins, and the pictures 6400 florins. But he was unable to maintain proper proportion between his income and his expenses, and always wanted money. The result was what might have been expected—pecuniary ruin and a saddened old age.

He might perhaps have saved something from the wreck of his fortunes if delay had been granted, but his embarrassment came just at a time, and doubtless in consequence of, a commercial crisis. There was in 1653 a crash in the money market. Merchants failed, incomes fell off, houses were unoccupied, and the question was seriously agitated of leaving off, for reasons of economy, the upper story of the Town Hall, then building. Not only did his creditors harass him, but the guardian of Titus put in his claim. Although it does not appear that he did more than the protection of his trust demanded, yet proceedings were begun to compel Rembrandt to account for the money that came to his hands under the will of Saskia. All things taken together, the load was too great for the artist, now growing old, to bear. In 1656 he transferred to Titus the house in which he lived, and he was soon after formally adjudged a bankrupt. By order of the Insolvent Court, his property was inventoried for sale. The inventory is very curious and interesting, giving us a clear view of the man, and of the tastes and opportunities of a collector of that day.*

* The "Inventory of the paintings, furniture, and household utensils found in possession of Rembrandt van Ryn, living in the Breedstraat, near St. Antony's Bridge," bearing date July 25th, 1656, was discovered among the records of the Insolvent Court early in this century. It comprises one hundred and forty-four paintings by the following artists:

Rembrandt.....	79	Hals.....	1	Pinas.....	2
Titus van Ryn.....	3	Govaert Jansz.....	2	Raphael, a head.....	1
Aert v. Leyden.....	3	P. Lastman.....	2	Seeghers.....	8
H. Antonis.....	1	Lely.....	1	Van Eyck.....	1
Bassano.....	1	Lievens.....	9	Van Volckenburgh.....	1
Brouwer.....	8	Lucas v. Leyden.....	1	A. Vlinch.....	1
Carracci.....	2	Michael Angelo.....	1	Vlieger.....	1
Giorgione.....	1	Palma Vecchio.....	1	Unknown.....	7
Grimmer.....	1	Persellius.....	5		

It will be observed that nearly all are by Dutch artists. Of the Great Masters of Italy, only seven specimens are named. There were also seventy-nine portfolios of drawings and engravings, the most precious of which were undoubtedly thirty portfolios of drawings by Rembrandt himself, and one complete set of his etchings.

The house, which had already been transferred to Titus, was also ordered to be sold to satisfy the demands of the creditors. It brought 11,218 florins, reserving to Rembrandt two stoves and some partitions which had been used for making separate rooms or cells for his pupils. Litigation continued as to the disposition of the money arising from these sales, and it was not until 1655 that the claims of the guardian were finally adjusted by the payment to him of 6952 florins, all that remained of the 40,750 florins that Saskia left.

Rembrandt was at last freed from the clutches of the law. His debts, if not paid, were at least settled, but at the age of fifty-eight he found himself turned out of his home, poor and desolate.

X.

All the biographers inform us that Rembrandt had for a second wife Hendrickie Stoffels (or Jaghers), concerning whom, however, their accounts are meagre and unsatisfactory.*

After the death of Saskia, Rembrandt had as a nurse for his son Titus, then less than a year old, a widow named Geertie Dierckx, who became greatly attached to the child, so much so that she made testamentary dispositions in his favor. But discord reigned in the household which required the interposition of the courts to quell. The result was that, October 1st, 1649, a settlement was made by which Geertie accepted a sum of money and disappeared from the scene. Thereupon Hendrickie Stoffels, who may have been the cause of the discord, took Geertie's place. When she assumed the management of the artist's domestic affairs she was twenty-three years old, and from that time until her death she was, in all but name, his wife.

Perhaps we may be able to recover her features in the pictures painted by the artist after she became part of his family. We know that he was accustomed to find under his own roof the models that served him—Saskia, his mother, and even himself. There is every reason to believe that he continued this practice, and we may fairly look for Hendrickie in the pictures painted after the death of the wife whom she replaced. Three of these, all produced in the same year, 1654, bear internal evidence of being from the same model. They represent a woman of less than middle age, warm with life, plain of feature, with fresh complexion, light hair, gentle expression, and a form inclining to stoutness. One of these is the *Portrait of a Woman* in

There were portfolios of drawings and engravings by Breughel, Brouwer, Callot, Carracci, Durer, Goltzius, Heemskerck, Lastman, Lucas van Leyden (2), Michael Angelo, Raphael (4), Rubens, Savry, Tempesta (3), Titian, Van Dyck, and others. Rembrandt was not a great reader, for he had but nineteen books, of which the titles of only three are given—viz., a *Bible*, *Josephus*, and Six's tragedy of *Medea*. Besides these there were upward of fifty pieces of statuary and casts, armor, arms, casques, guns, pistols, swords, a cross-bow, musical instruments both wind and stringed, costumes, stuffs, fans, canes, stuffed animals, birds and fishes, a cabinet of medals, porcelain and Venetian glass, coral, minerals and shells, furniture, etc. The sale took place at the inn called the *Kaiserskroon*, kept by Barend Schurman in the *Kalverstraat*, in December, 1657, under the direction of Thomas Jacobsz. Haring (see Pl. 35), but the greater part of the drawings and engravings were sold in September of the following year. The entire sum realized was only about 5000 florins.

* It is only recently that documents have been discovered that cast much light on this obscure point in the artist's history. They were first given to the world by A. Bredius and N. de Roever, *Rembrandt, nieuwe bijdragen tot zijne levensgeschiedenis*. Oud., Holland, 1885.

the Louvre. She is decked, like Saskia, with velvets, laces, ribbons, and diamond. Another picture from the same model is in the Lacaze collection, *Bathsheba in the Bath*. The same plump, round figure is seen in the *Woman Bathing* in the London National Gallery. Two years later we find the same face in *Jacob Blessing the Sons of Joseph* in the Cassel Gallery.

The relations between these two became so notorious that on July 23d, 1654, Hendrickie was called before the Consistory, and received the censure of the Church. On September 30th following a child of Rembrandt van Ryn and Hendrickie Stoffels was baptized in the Oude Kerk, receiving the name of Cornelia, which Rembrandt bestowed in remembrance of his mother and of the two daughters he had lost. It also appears that another child of Hendrickie had preceded this one, and had been buried in the Zuider Kerk, August 15th, 1652.

On December 15th, 1660, a contract was entered into between Hendrickie Stoffels, Titus van Ryn, and Rembrandt van Ryn, the latter acting for himself as guardian of his son, then only nineteen years of age, whereby it was agreed that the two first named should carry on during the life of Rembrandt, and for six years longer, a partnership, which had already existed for two years, for the trade in pictures, curiosities, and engravings. The profits were to be divided equally between Hendrickie and Titus. Rembrandt was not to be considered a partner, but he bound himself to give his services in the business. He acknowledges the receipt of 950 florins from Titus and 800 florins from Hendrickie, for the repayment of which sums he pledges all his pictures then on hand and those he might thereafter make, and in consideration of his services he was to be maintained out of the profits of the business. It is evident the association thus formed was for the benefit of Rembrandt rather than of the actual partners, and that its object was solely to provide a home and support for the artist in his declining years. Being incapable of engaging in trade, or of holding property in his own name, he was compelled to resort to this shift to secure for himself a living. Perhaps he had a sincere attachment for Hendrickie, and might have married her when she first came under his roof but for the fact that such a step would have precipitated the bankruptcy that finally overtook him. For we have already seen that Saskia had left to him the use of her estate only so long as he should remain unmarried.

There remains but little to be said of Hendrickie. She died two or three years after entering into the above agreement, having made a will, dated August 17th, 1661, by which she left her property to her daughter Cornelia, with reversion to Titus van Ryn. She appointed as Cornelia's guardian "Rembrandt, her father."

XI.

Rembrandt applied himself diligently at first to the work assigned him under the terms of the partnership agreement, and he acquitted himself in a creditable manner. In 1661 he executed eight pictures in oil, among them *The Syndics*, a masterpiece of pure art, painted for the Clothworkers' Hall, and now

in the Amsterdam Museum. It is a group of portraits, like *The Lesson in Anatomy* and *The Civic Guard*, but, unlike them, it is nothing more. Yet how massive and grand, and with what life their faces shine! It is evident he had lost none of his force, that he was capable of as powerful work as in his younger and more prosperous days.* But he had lost his pride of character, which his association with Hendrickie and the consequent scandal made it impossible for him to maintain. The loss of self-respect was necessarily followed by the sacrifice of the esteem of many of his friends, who willingly accepted an excuse for abandoning an erring and unsuccessful man.

His work was nearly finished. In the last four years of his life he painted only a dozen pictures, four of which were portraits of himself. He etched no more. After his bankruptcy his hand seldom held the needle. In the last twelve years of his life he produced not more than twelve etchings, and several of these were sketches and academic studies, which indicated in choice of subject and treatment that he had no longer those higher aims that characterized the days of his prosperity and strength.

To add to his distress, the affairs of his kinsmen were going to the bad, for unthrift appears to have been a family infirmity. It may be that his own difficulties were caused or aggravated by those of his relatives. His brother Adrien died in straitened circumstances in 1654; another brother came to want; and the affairs of his sister Elizabeth were in as bad a condition as his own.

XII.

After the sale of his house, Rembrandt removed, with Titus and Hendrickie, to a house in the Rosengracht, an obscure quarter at the eastern extremity of the city, where his remaining years were spent. Of those years and of the occupations with which they were filled we know but little. His old age could not have been happy. He had outlived all his legitimate children—at least, all he had by Saskia. Two children are mentioned in the mortuary records as having been left by him, one of whom was doubtless the daughter of Hendrickie Stoffels; the other may have been of Catherine van Wyck, but of this Catherine or her child our only knowledge is derived from an entry in the records of the Wester Kerk, March 21st, 1674, in which she is called the widow of Rembrandt. Vosmaer and Scheltema accept this entry as proving that Rembrandt left a widow of that name, but the evidence does not seem conclusive.

* About 1660-62, according to Dr. Bode, Rembrandt painted the *Portrait of a Man*, now belonging to Henry G. Marquand, Esq., New York. The person represented is about thirty-six years old, half length, the body slightly to the right, the face turned front; his long black hair falls on both sides over his wide, flat linen collar, which is seen in shadow on the left side, with the corner turned up; he wears a black hat with high crown and wide brim; his left hand, with embroidered cuff at the wrist, is partly seen thrust in a fold of his black habit; no mustache or beard. Life size. Canvas about 30 x 22 inches. The picture was purchased in 1883 by Mr. Marquand from the Marquis of Lansdowne for £5000.

Mr. Marquand has also an *Adoration of Shepherds*, a repetition, with slight variation, of that in the National Gallery at London. On panel about 26 x 22 inches. It was purchased recently in London. Is it the one mentioned in Smith's *Catalogue*, Vol. VII, No. 66, as having formerly belonged to E. Higginson of Saltmarsh, whose collection was sold in 1846?

All the history of Rembrandt after his financial disaster needs more careful investigation than it has yet received.

The closing scene was at hand. We do not know when he died. The records only inform us that on Tuesday, October 8th, 1669, the grave was opened in the Wester Kerk to receive "Rembrandt van Ryn, painter, residing in the Roosegraft, opposite the Doolhof. He left two children."

Titus, the last of the children of Rembrandt and Saskia, was educated as an artist, but he evidently lacked capacity for painting. When he was twenty-seven years of age he married, February 10th, 1668, Magdalena van Loo, residing "on the Singel, opposite the apple market." The pair immediately went to live with the mother of the wife, leaving Rembrandt completely alone, for Hendrickie had already died. Their married life was brief. Titus died the following September. In the last half of January, 1669, his widow gave birth to a daughter, who was baptized in March of that year by the name of Titia, Rembrandt assisting. This was a fatal year for the family of the painter. Rembrandt had died in October, and Magdalena only thirteen days later. Three days after the death of Rembrandt the Orphans' Court appointed Francis van Bylaert guardian of the property of Titia, which amounted to 10,000 florins. On August 30th, 1686, Titia, then in her seventeenth year, married Francis Bylaert, Jr., the son of her guardian, who receipted for her fortune, which had increased to 16,000 florins. And so the name of Rembrandt van Ryn disappears from the record.

XIII.

The influence of Rembrandt on art has been important and lasting. He had not Raphael's genius for drawing and composition; he was surpassed in brilliancy of color by Rubens, Van Dyck, and, above all, by Titian. Many artists have excelled him in discrimination, taste, and appreciation of the beautiful, qualities in which he was manifestly deficient, owing partly to his defective training and partly, perhaps, to his surroundings. Italy he never saw, nor France, nor even Belgium. His journeyings were restricted to the villages neighboring on Amsterdam. Living within a morning's walk of the sea, there is no indication in his works that he ever saw it; certainly it had no charms for him. Little favored in his masters or in his opportunities, he yet achieved remarkable results. His drawing, while not always grand, was correct, especially the extremities of his figures, which were never slighted or distorted; his composition was unstudied, clear, and expressive; his coloring, if not rich, was solid and harmonious, such as is to-day the despair of artists. The subjects he drew and painted were those that were present to him in his daily walks about the streets or in the neighboring fields, and although not always well chosen, yet they never fail to be natural and life-like. He had a keen eye, a sure and dexterous hand, and what he saw he was able to record with the most absolute truth; but he had no imagination, no ideality. His studio was filled with costumes, objects of art, curiosities, books of prints, but he counted little on these. He made use of few accessories in his pictures, scarcely even a flower. His taste

was not elevated by his associations, by reading, or by study, and we see by his inventory that he had no taste for books.

The passion for his etchings is not simply a phase of the love of collecting, like the gathering of postage-stamps or fans or china. It is an instinct prompted by a love for pure art. No test of one's taste and higher cultivation is more sure than the love for and capacity of appreciating these marvelous works. They furnish an inexhaustible source of refined pleasure. Every line has its motive, every figure its purpose. One never tires of studying them, and each new examination develops new beauties. They range in character, through all the successive gradations, from homely to grand. We are content to overlook the want of beauty in our admiration for the masterly fidelity with which the objects are presented to us. We seek, as artists have for ages sought, to detect and expose the secret of the artist's power, but we are in the end forced to the conclusion that he had no secret, except that he did the work before him better than any one else could do it. It was not a trick of the hand, but the intelligence of the brain that served him so well. Doubtless his work will stand pre-eminent until some new artist shall rise equally keen in mind, steady of eye, supple of hand, and zealous in purpose.

We need not speak of Rembrandt's etchings in public museums further than to say that almost every large city in Europe has them, but those of London, Paris, Amsterdam, and Vienna rank first. Many private persons in Europe have devoted time, skill, and money to the accumulation of these prints, the most successful of them being the late M. Dutuit, of Rouen, the author of the work on Rembrandt which is the basis of the engravings in the present volume. In America a number of cabinets may be found, some of which deserve to be mentioned. The oldest and most expensive of these is owned by Henry F. Sewall, Esq., of New York. Mr. Sewall contributed to the exhibition at the Boston Museum of Fine Arts in 1887 specimens of no less than two hundred and forty-two different etchings, besides forty-one other states of the same plate. He has been engaged many years in the pursuit which he has followed with such gratifying success. Theodore Irwin, Esq., of Oswego, N. Y., has some fine examples of the prints, but he has not aimed to make his collection complete. Another amateur, George W. Vanderbilt, Esq., of New York, has recently begun to collect, and has already acquired a considerable number of prints, his aim being to obtain fine specimens rather than a great number.

XIV.

Should any reader of this volume be inspired with a desire to enter the lists, he will be interested in knowing at the outset something of the difficulties he must be prepared to encounter and the probable outlay that will be required of him. He will find that some of the prints—the rarest and therefore the highest priced, but not necessarily the most valuable in an artistic sense—are so limited in number and so firmly held that he must at once surrender the hope of being able to acquire them, even though his zeal were unbounded and his purse un-

limited. Probably he might procure within a few years at least one state of nearly all the plates, but at what cost!

The Rembrandts in the British Museum are estimated by Mr. Wiltshire to be worth £30,000, but duplicates of these would be unattainable at any price, for some of them are unique. Mr. Hamerton thinks a complete set would be worth £12,000 or £14,000, if it could be got.

In recent years two important and nearly complete series have been dispersed at public sale. In 1876 that belonging to Sir Abraham Hume, comprising two hundred and twenty-nine prints, brought £4294 16s. 6d. It included a fine impression of the *Hundred Guilder Piece* on India paper, with an inch and a half of margin, from the Pole Carew cabinet, which brought £215 5s. The finest collection that has been brought to the hammer in many years, as well in quality as in extent, was that of the Duke of Buccleugh, sold in June, 1887. The whole number of etchings was three hundred and sixty-eight, besides some considered doubtful. There were seventy-two duplicates, or rather different states of the plates, and seventy-five prints were wanting. The price realized was £17,350 10s. This was an unusually interesting and valuable set, most of the prints having pedigrees, by which they could be traced back a century or more, consequently the prices were high. These prices, however, should not discourage the amateur. The value of these prints has been constantly and steadily increasing, and the purchaser may reasonably hope to get his money back should he decide to part with his accumulations. If we may judge from the past, there is nothing whose value is more sure than the etchings of Rembrandt.

I

ABRAHAM SENDING AWAY HAGAR.



ABRAHAM SENDING AWAY HAGAR.

Date 1637.

BARTSCH, 30; CLAUSSIN, 37; WILSON, 37; C. BLANC, 3; MIDDLETON, 204;
DUTUIT, 37.

ONLY one state of the plate is known. An impression was sold in the Didot sale, 1877, for 800 f. One in the Duke of Buccleugh sale, 1887, brought £6 16s. 6d.

This print exhibits in a high degree the best qualities of Rembrandt's work. The composition is rich and elaborate, the drawing correct, the history simply and effectively told. The faces are admirably touched, indicating in a few light and rapid lines the keenest feeling and the most poignant emotion. The delicacy of the work is surprising. There are but few strokes in the faces; the beard of Abraham is made up of light touches at the ends, but nothing is wanting. The old face and hands of Sarah are as perfectly represented as those of the principal figures. The background is rich, warm, and fully finished, and the chiaroscuro leaves nothing to be desired. Abraham's regretful feeling is clearly depicted, and we perceive that he is filled with compassion for the weeping woman whom he sends out into the wilderness, and with regret that the disagreeable duty has been imposed on him.

II

JACOB AND LABAN, OR THREE ORIENTAL FIGURES.



JACOB AND LABAN, OR THREE ORIENTAL FIGURES.

Signed and dated 1641.

BARTSCH, 118; CLAUSSIN, 120; WILSON, 122; C. BLANC, 7; MIDDLETON, 212;
DUTUIT, 119.

TWO states of the plate are known: the first brought in the Duke of Buccleugh sale, 1887, £37; the second sold in the Didot sale, 1877, for 20 f.

The plate still exists in fair condition. It was used by P. G. Hamerton as an illustration in "The Etcher's Handbook," London, 1871.

"Three Oriental Figures" is the title by which this piece has been commonly known to amateurs, but M. Charles Blanc believed that he saw in it the rendering of an incident in the history of Jacob and Laban, and this view has been adopted by Hamerton and Middleton. The reference is to Genesis xxxi. 36, etc.; but the reader who thinks to verify the scene by comparison with the Scripture narrative will be apt to conclude that the more recent title has been adopted rather for convenience of nomenclature than because of an exact illustration of the history.

III

JOSEPH RELATING HIS DREAM.



JOSEPH RELATING HIS DREAM.

Date 1638.

BARTSCH, 37; CLAUSSIN, 41; WILSON, 41; C. BLANC, 9; MIDDLETON, 205;
DUTUIT, 41.

THERE are two states of this plate. A print in the Didot sale, 1877, brought 700*l*. In the Duke of Buccleugh sale, 1887, were two impressions: the first state sold for £16; the second state for £2.

This is a specimen of pure etching, no traces of the burin being visible. It is highly finished and admirably composed. Thirteen figures are brought into a small space without disorder or confusion. The variety of faces, all of the Jewish type, is noticeable, as well as the different emotions displayed by the listeners. This plate was greatly esteemed in the lifetime of the artist.

IV

TOBIT BLIND.



TOBIT BLIND.

Date 1651.

BARTSCH, 42; CLAUSSIN, 46; WILSON, 46; C. BLANC, 15; MIDDLETON, 226;
DUTUIT, 45.

THERE are two states of this plate as some assert, although the differences are not very clearly marked. A specimen sold in the Duke of Buccleugh sale, 1887, for £6 10s.

The history of Tobit had an extraordinary fascination for Rembrandt. It has been often illustrated by artists, who have found much in the simple, naïve story to captivate the imagination. But Rembrandt surpassed all in his fondness for the subject, for we find that he treated it in etching twice, and in painting twelve times; besides which there are no less than twenty-one drawings by him illustrating this Apocryphal Book. M. Vosamer points out the singular fact that it was never treated in art until about the date of Rembrandt's birth.

This etching testifies to what we have before remarked—the unaccountable fondness of the artist for Jewish subjects.

The drawing is careful, the movement simple and life-like, and the timid, tentative groping of the old man in seeking the door is rendered with great truth and naturalness.

v

THE TRIUMPH OF MORDECAI.



THE TRIUMPH OF MORDECAI.

Date assumed 1640 to 1650.

BARTSCH, 40; CLAUSSIN, 45; WILSON, 44; C. BLANC, 12; MIDDLETON, 228;
DUTUIT, 48.

THERE is but one state of the plate. Impressions sold in the Didot sale, 1877, for 700 f.; Duke of Buccleugh sale, 1887, for £39 18s.

We have here a scene full of life and animation. A dense throng has been drawn together to witness an imposing pageant. Mordecai, richly apparelled and mounted on a white horse, comes forth from the palace gate and presents himself to the people, who exhibit their respect and reverence in many characteristic ways. Ahasuerus the King and Queen Esther are seen in a balcony on the right. Haman presents Mordecai to the populace and seems to proclaim, "Thus shall it be done unto the man whom the King delighteth to honor" (Esther vi. 11). The kneeling men, the admiring women, the crying children, and even the barking dog, are vividly portrayed.

This is one of the many pieces wherein Rembrandt shows how he loved the representation of Jewish faces, costumes and history. The plate was used to illustrate the fourth edition of a folio entitled "Some Years' Travel into Africa and Asia, etc.," by Sir Thomas Herbert, Bart., London, 1677.

VI

THE ANNUNCIATION TO THE SHEPHERDS.



THE ANNUNCIATION TO THE SHEPHERDS.

Signed and dated 1634.

BARTSCH, 44; CLAUSSIN, 48; WILSON, 49; C. BLANC, 17; MIDDLETON, 191;
DUTUIT, 49.

THERE are three states of the plate, but of the first only two specimens are known. A third state sold in the Buccleugh sale, 1887, for £8 5s.

The conception of this scene is original and daring. It is the blackness of night. Above, in a burst of light, is seen the Holy Spirit in the form of a dove, surrounded by cherubim; lower down the angel, standing on clouds, announces the birth of the Saviour to the awe-struck shepherds. Even the flocks partake of the terror which the scene inspires, and the animals tumble over each other in their haste to escape.

This is one of the most celebrated of Rembrandt's etchings. The wild landscape, the blaze of light, the deeply contrasted shadows, and the weird gloom that covers all, produce an effect such as we can look for in Rembrandt alone.

VII

THE ADORATION OF THE SHEPHERDS.



THE ADORATION OF THE SHEPHERDS.

Date assumed about 1652.

BARTSCH, 46; CLAUSSIN, 50; WILSON, 50; C. BLANC, 19; MIDDLETON, 230;
DUTUIT, 51.

THERE are six states of this plate. A second state sold in the Didot sale, 1877, for 495 f. An impression called the first state brought £5 in the Duke of Buccleugh sale, 1887.

This is a night scene, in the dark manner of the artist, a manner which he seldom employed, his preference being for a rapid, dashing style. Some critics have questioned if the plate is really by Rembrandt, but there is not much reason to doubt that the design is by him and that he executed it in its original form. After the third or perhaps the fourth state, he appears to have passed the plate over to an assistant, who completed the work as we now see it.

VIII

THE PRESENTATION IN THE TEMPLE.



THE PRESENTATION IN THE TEMPLE.

Date assumed about 1654.

BARTSCH, 50; CLAUSSIN, 54; WILSON, 55; C. BLANC, 23; MIDDLETON, 243;
DUTUIT, 55.

THERE is but one state of the plate. Impressions have sold in the Schloesser sale, 1880, for 825 f.; in the Duke of Buccleugh sale, 1887, on Japan paper, for £42.

This plate is in the *manière noire* or dark manner, and is one of the important works of the master. In the earlier impressions there is so much burr caused by the free use of the dry-point, that many of the figures can hardly be distinguished. The shadows are soft and velvety, and the whole composition is full of grandeur and mystery. The lines are coarse without being heavy, and they are laid in with so much power and intelligence that they suggest the splendor of the robes, the jewels, and the crosier as precisely as if everything was minutely expressed in color. The figure of the High Priest is one of the most imposing of all the creations of Rembrandt. The more one examines this engraving the more beauties he will discern in it, and the more he will be sensible of its power.

IX

JESUS CHRIST PREACHING. CALLED LA PETITE
TOMBE.



JESUS CHRIST PREACHING. CALLED LA PETITE
TOMBE.

Date assumed 1652.

BARTSCH, 67; CLAUSSIN, 71; WILSON, 71; C. BLANC, 39; MIDDLETON, 229;
DUTUIT, 71.

THERE are two states of the plate. Prints have been sold in the Galichon sale, 1875, for 1100 f.; in the Duke of Buccleugh sale, 1887, for £31.

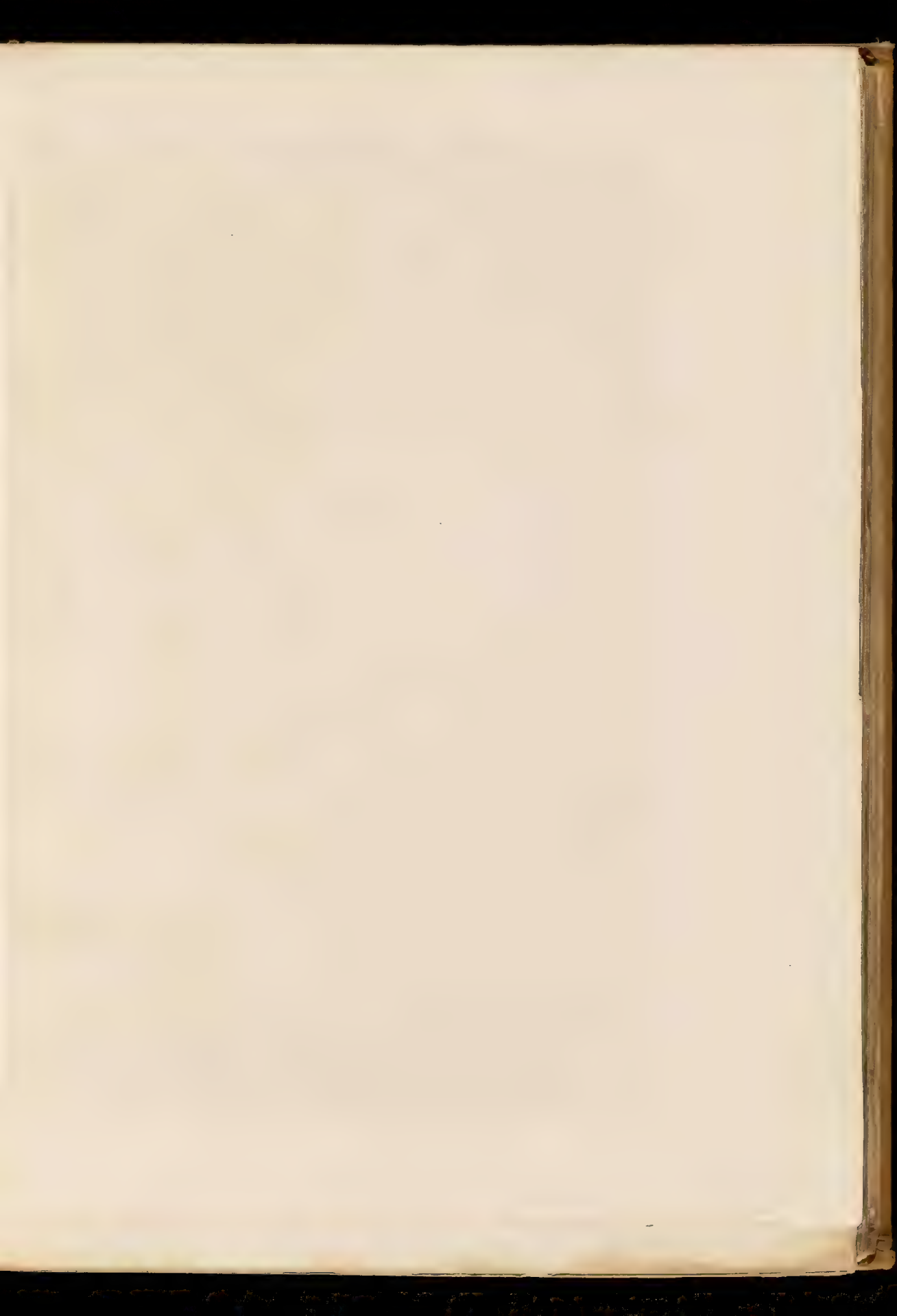
The plate became the property of Pierre Norblin, who greatly retouched it. After Norblin's death in 1830, it was sold to Mr. Colnaghi, of London.

The print is commonly called "La Petite Tombe," but for what reason is not positively known. It may be from the stone, resembling a tomb, on which the Saviour stands. An old tradition, however, connects it with one "la Tombe," a dealer in works of art, who had a shop on the Vijendam in Amsterdam, at the sign of the "French Bible." He had some relations with Rembrandt, for we know that among the effects of the artist at the time of his bankruptcy were two pictures, one by Giorgione, the other by Palma Vecchio, in which la Tombe had an interest. He also owned the copper and was the publisher of this and other prints, and hence perhaps the name.

The piece is finely composed and executed, the lights are harmoniously distributed, although unusual difficulties are presented by the introduction of the open door in the rear of the centre of the picture. The earnest attention paid by the outsiders to the words of the Saviour is well indicated, each of the faces being a study by itself. The figure of Christ is neither beautiful nor dignified, but it is full of sympathy and holiness, clearly and simply expressed.

X

CHRIST HEALING THE SICK. CALLED THE HUNDRED
GUILDER PIECE.







CHRIST HEALING THE SICK. CALLED THE HUNDRED
GUILDER PIECE.

Date assumed 1649.

BARTSCH, 74; CLAUSSIN, 78; WILSON, 78; C. BLANC, 49; MIDDLETON, 224;
DUTUIT, 77.

THERE are only two *real* states of this plate, although some writers enumerate five. After the second state, Captain William Baillie, a retired officer of the 17th Light Dragoons, purchased the plate in Holland. This gentleman was a connoisseur and an amateur engraver of remarkable talent, especially noted for his imitations of Rembrandt's prints and drawings. By him this plate was entirely reworked, and with such skill and intelligence that the impressions taken under his editorship are designated as third states. They have even passed occasionally as second states, and sold for a high price. After having served Captain Baillie's purposes the copper was destroyed by cutting it in four pieces. A few impressions were taken of the separate fragments, and these constitute what is called the fourth state.

The second state is not rare, but of the first only nine impressions exist. These have pedigrees that have been jealously preserved, by which their history can be traced for one, and even two centuries, with as much accuracy as the title to a peerage. Six of them are in public collections, from which they can never emerge. Amsterdam and London have each two. Vienna and Paris have specimens. The only prints of this state in private hands are those belonging to R. S. Holford, Esq.; M. E. Dutuit; and that which was sold in the sale of the Duke of Buccleugh in 1887, for £1300, the highest price that was ever paid for an engraving in all the history of art.

The print belonging to M. Dutuit was born in the purple, and it has descended through the noblest line of collectors to the present day. It belonged at first to Zoomer, the friend of Rembrandt, who doubtless had it from the artist himself. It was owned successively by Zanetti, the celebrated engraver; by Baron Denon, whose heirs sold it to Mr. Woodburn; by Wilson, author of the *Catalogue of the Etchings of Rembrandt*, and by Baron Verstolk, at whose sale in 1847 it was purchased by Mr. Smith, the well-known dealer in prints, for £140. At the sale of Mr. Price, in 1867, it fell to Mr. Palmer, for the great sum of £1180. When Mr. Palmer's collection was dispersed the following year, M. Dutuit bore off the prize at £1100.

It is interesting to trace the steady increase in the prices paid for this print at the different sales in which it has appeared. It sold in the

Burgy Sale, 1755.....	£7	Pole Carew, 1835.....	£163
John Barnard, 1798.....	23, 1, 6	Esdail, 1840.....	231
George Hibbert, 1809.....	41, 7, 6	Price, 1867.....	1180
Debois, 1844.....	102	Palmer, 1868.....	1100
Verstolk, 1847.....	140	Buccleugh, 1887.....	1300
Johnson, 1860.....	160		

Candor requires us to admit that the high prices in some of these sales were paid, not because of the superior excellence of the prints, but because of their rarity. The changes made after the first state were slight, and they were presumably considered by the artist to be improvements, but whether or not he succeeded according to his desire is a point on which critics are not agreed, some insisting that the second state is the best condition of the plate.

This has always been considered the last expression of the engraver's art. Elsewhere in Rembrandt's works we may find as much delicacy of touch, chiaroscuro, masterly arrangement of draperies, skill in drawing, but nowhere do we find all these qualities so admirably combined in a single work. For unity of composition, for skill in massing a great number of figures without confusion, for impressiveness, power, majesty and sublimity, this piece has no rival. It is also one of the largest of Rembrandt's etchings, and it carries with it a momentum proportioned to its size. It was executed in the middle period of the artist's career, when he was in the full maturity of his powers, and when he had command of all the resources and mysteries of his art.

The origin of the name, the *Hundred Guilder Piece*, by which the print is popularly known, has never been satisfactorily settled. There is a tradition that the print was sold by Rembrandt for that sum, which is doubtful. Bartsch informs us that he had heard a story that a dealer in prints having offered Rembrandt some engravings by Marc Antonio, which he valued at 100 guilders, finally accepted this print as an equivalent.

The value of the florin or guilder was about forty cents; but its purchasing power at that time is estimated at four times that sum. One hundred guilders was therefore equivalent to one hundred and sixty dollars, or eight hundred francs in money of the present day.

XI

JESUS AND THE SAMARITAN WOMAN. THE ARCHED
PLATE.



JESUS AND THE SAMARITAN WOMAN. THE ARCHED
PLATE.

Signed and dated 1658.

BARTSCH, 70; CLAUSSIN, 74; WILSON, 74; C. BLANG, 45; MIDDLETON, 253;
DUTUIT, 73.

THERE are two or perhaps three states of the plate. An impression sold in the Didot sale, 1877, for 451 f.; a second state in the Duke of Buccleugh sale, 1887, for £20.

The copper is still in existence and prints have been made from it in recent years.

Some of the proofs are so printed as to appear to be in mezzotint, and it is due to the use of this method, here and elsewhere, that Rembrandt has been thought by some to have invented that process of engraving. But this effect is produced simply by an artifice in printing.

The figure of the woman is full of grace and dignity. It is by far the finer and more attractive of the two. The buildings are massive and the material of which they are constructed is unmistakably indicated.

XII

THE GOOD SAMARITAN.



THE GOOD SAMARITAN.

Signed and dated 1633.

BARTSCH, 90; CLAUSSIN, 74; WILSON, 95; C. BLANC, 41; MIDDLETON, 185;
DUTUIT, 75.

THERE are five states of the plate. In the sale of the Duke of Buccleugh, 1887, a first state, which had been sold in the Debois sale, 1844, for 1800 f., was resold for £60.

The composition is apparently borrowed from a picture of the same subject by Jan Van de Velde. Mr. Seymour Haden expresses a doubt if the work is really by Rembrandt, but his doubt is not shared by other critics, who, however, are willing to admit that the plate is not one of the most successful of the artist's efforts. What should be decisive as to the authorship is the fact that it was signed and published by Rembrandt and passed for his in his lifetime. Even if he was not the author, he assumed the responsibility of it by giving it his name, for as M. Charles Blanc pithily says, "the flag covers the cargo." At all events, the observer who is not too critical will find much to admire. The tone is pleasing, the drawing good, and the landscape well rendered. Certainly nothing can surpass the simple and life-like figures of the Samaritan and the innkeeper who engage in animated conversation at the door of the hostelry. The scene is homely and the actors plain, as befits the subject, but the story is concisely and agreeably told, and, in spite of its faults, the piece has been celebrated from the time of Rembrandt to the present day.

Sir Richard Wallace has an identical picture in oil, without the dog, and there are two drawings of the subject, one in the British Museum, the other in the Museum of Rotterdam.

XIII

THE PRODIGAL SON'S RETURN.



THE PRODIGAL SON'S RETURN.

Signed and dated 1636.

BARTSCH, 91; CLAUSSIN, 95; WILSON, 96; C. BLANC, 43; MIDDLETON, 201;
DUTUIT, 76.

ONLY one state of the plate is known. Impressions have sold in the Galichon sale, 1875, for 100 f.; Liphart sale, 1876, 312 f.; Didot sale, 1877, 115 f.; Duke of Buccleugh sale, 1887, £9 10s.

The two principal figures are admirably treated and they abound in sentiment and pathos. The grouping is masterly, the drawing is careful, round and free, the drapery is bold in outline, and the whole composition is dignified and graceful.

XIV

THE DISCIPLES AT EMMAUS.



THE DISCIPLES AT EMMAUS.

Signed and dated 1654.

BARTSCH, 87; CLAUSSIN, 91; WILSON, 92; C. BLANC, 63; MIDDLETON, 237;
DUTUIT, 94.

THERE are two states of the plate. Specimens of the first state sold in the Liphart sale, 1876, for 500 f.; Didot sale, 1877, 250 f.; Schloesser sale, 1880, 450 f. In the Duke of Buccleugh sale, 1887, were two impressions: a first state sold for £14 7s. 6d.; a second state for £6 10s.

This subject has been often treated by Rembrandt. There are two etchings, of which the present is the larger one. An oil painting is in the Louvre, and another in the gallery at Copenhagen. All these are different in composition. There are also three or four drawings; in one of the most remarkable of them we see only two figures and the vacant chair from which our Lord has just disappeared, leaving the disciples stupefied with amazement. This composition is finely engraved in Houbraken's (Arnold) "De Groote Schonburgh der Nederlamtsche Konstschilders en Schilderessen." S'Gravenhage, 1753, vol. i., p. 258.

xv

THE BAPTISM OF THE EUNUCH.



THE BAPTISM OF THE EUNUCH.

Signed and dated 1641.

BARTSCH, 98; CLAUSSIN, 101; WILSON, 103; C. BLANC, 69; MIDDLETON, 210;
DUTUIT, 101.

THERE are two states of the plate. A first state sold in the Galichon sale, 1875, for 345 f.; second states sold in the Didot sale, 1877, for 50 f.; Duke of Buccleugh sale, 1887, for £3 5s.

A truly Oriental scene as to the figures, costumes and accessories. The plate is lightly etched and yet completely finished. Observe in the foreground and in the foliage how much a few strokes are made to suggest rather than to express.

XVI

SAINT JEROME.



SAINT JEROME.

Executed about 1653.

BARTSCH, 104; CLAUSSIN, 107; WILSON, 109; C. BLANC, 75; MIDDLETON, 234;
DUTUIT, 107.

THERE are two states of the plate. Impressions of the first state sold in the Debois sale, 1843, for 905 f.; Galichon sale, 1875, 2605 f.; Didot sale, 1877, 2100 f.; Duke of Buccleugh sale, 1887, £124. Impressions of the second state sold in the Liphart sale, 1876, 626 f.; Duke of Buccleugh sale, 1887, £16.

This plate was left unfinished, but what we are able to recognize of his work makes us regret that the artist was interrupted before his task was finished. The conception is bold and spirited, but some critics profess to doubt if Rembrandt did much except to lay in the figure of the saint, and the lion where the dry-point was liberally used. The method is different from that the artist usually employed, and the plate is sometimes called "St. Jerome in the style of Albert Dürer."

XVII

YOUTH SURPRISED BY DEATH.



YOUTH SURPRISED BY DEATH.

Signed and dated 1639.

BARTSCH, 109; CLAUSSIN, 111; WILSON, 113; C. BLANC, 79; MIDDLETON, 265;
DUTUIT, 110.

THERE is but one state of the plate, and impressions are somewhat rare. They were sold in the Didot sale, 1877, for 390 f.; Schloesser sale, 1880, 187 f.; Duke of Buccleugh sale, 1887, £9 10s.

This is a charming little piece, full of feeling and delicate in execution, especially the head of the woman. The whole figure of the man is carefully studied in every part, and it has no superior in all Rembrandt's works for elegance and grace, qualities in which the artist was not pre-eminent.

It was executed the year after death had invaded, perhaps for the first time, the household of the artist and had borne away his second daughter, Cornelia. It may be that this is a memorial of that sorrow, for there is much in the costumes of the two persons represented to recall the portraits of Rembrandt and Saskia as we see them in the prints Nos. 19 and 20 in this volume.

The subject was doubtless suggested by Holbein's "Dance of Death," for we know that Rembrandt had prints of that artist in his possession.

XVIII

MEDEA, OR THE MARRIAGE OF JASON AND CREUSA.



MEDEA, OR THE MARRIAGE OF JASON AND CREUSA.

Signed and dated 1648.

BARTSCH, 112; CLAUSSIN, 114; WILSON, 116; C. BLANC, 82; MIDDLETON, 286;
DUTUIT, 113.

THERE are five states of the plate. Prints of the first state sold in the Didot sale, 1877, for 720 f.; Schloesser sale, 1880, 762 f. 50 c.; Duke of Buccleugh sale, 1887, £32; a fourth state sold in the Didot sale for 60 f.

Jason and Creusa are seen in the centre kneeling at the smoking altar before the High Priest who pronounces the nuptial benediction. The slighted Medea stealthily approaches the steps, meditating vengeance. Beneath the canopy on the right is the statue of Juno accompanied by her emblem, the peacock.

The plate was etched as an illustration for the tragedy of "Medea," written by Jan Six, the friend of Rembrandt, and published at Amsterdam the year in which the print is dated.

In the first and second states of the plate, Juno wears a cap, which in the third and subsequent states was replaced by a crown. The difference was noted as early as Houbraken's day, for he says, "such was the passion of collectors that those who did not possess the little Juno with and without a crown, etc., were not counted among real *curiosos*."

XIX

THE TRAVELLING MUSICIANS.



THE TRAVELLING MUSICIANS.

Date assumed 1635.

BARTSCH, 119; CLAUSSIN, 121; WILSON, 123; C. BLANC, 90; MIDDLETON, 263;
DUTUIT, 120.

THERE are two states of the plate. Impressions sold in the Didot sale, 1877, for 36 f.; Duke of Buccleugh sale, 1887, £1 5s.

This cannot be considered one of Rembrandt's successes. Some critics have even gone so far as to question if he had any hand in the work, but it has been included in every list of his etchings, and we know not to whom it can be ascribed if not to him. Although the execution is coarse, yet the scene is animated and the figures natural and life-like.

XX

THE RAT-KILLER.



THE RAT-KILLER.

Signed and dated 1632.

BARTSCH, 121; CLAUSSIN, 123; WILSON, 125; C. BLANG, 95; MIDDLETON, 261;
DUTUIT, 122.

THERE are two states of the plate. The first state is rare; the second sold in the Didot sale, 1877, for 810 f.; Duke of Buccleugh sale, 1887, £14.

A country wayside incident, which appears to have been popular with the Dutch artists of the period. It has been treated by Van Vliet, Visscher, Dietrich, Renesse and others, each in his way, but Rembrandt has made the subject his own. The tone is agreeable, the accessories well chosen, and the costumes carefully rendered. The foliage is treated in a peculiar manner, and the results have been pleasing and successful.

There is another print by Rembrandt of this subject, but much inferior to the present one

XXI

THE PANCAKE WOMAN.



Ornithologie Pl. 1635

THE PANCAKE WOMAN.

Signed and dated 1635.

BARTSCH, 124; CLAUSSIN, 126; WILSON, 128; C. BLANC, 93; MIDDLETON, 264;
DUTUIT, 125.

THERE are four states of this plate. The second state sold in the Galichon sale, 1875, for 250 f.; Duke of Buccleugh sale, 1887, £5 5s.

A characteristic street scene, in which we see no less than eleven figures, if we include the cat and dog, brought into the compass of a child's hand. The different characters and emotions are well expressed in the faces of the various persons grouped around the central figure.

The same subject has been engraved by Visscher, but the treatment is in quite a different manner.

XXII

THE PERSIAN.



THE PERSIAN.

Signed and dated 1632.

BARTSCH, 152; CLAUSSIN, 149; WILSON, 150; C. BLANC, 105; MIDDLETON, 91;
DUTUIT, 148.

THERE are two states of the plate. Impressions of the second state sold in the Didot sale, 1877, for 140 f.; Schloesser sale, 1880, 888 f.; Duke of Buccleugh sale, 1887, £4.

An early work, but delicate and careful. The costume is elaborate and laboriously executed; the face, on the other hand, is dashed off with a few masterly strokes, and yet it is complete and very expressive.

The later impressions show the labors of the successive owners of the copper, who have vainly endeavored to restore the ravages that time and hard usage have made in it.

XXIII

THREE BEGGARS AT THE DOOR OF A HOUSE.



Rembrandt. f. 1670.

THREE BEGGARS AT THE DOOR OF A HOUSE.

Signed and dated 1648.

BARTSCH, 176; CLAUSSIN, 173; WILSON, 173; C. BLANC, 146; MIDDLETON, 287;
DUTUIT, 172.

THERE are three states of the plate. The first state sold in the Galichon sale, 1875, for 700 f.; Didot sale, 1877, 830 f.; Duke of Buccleugh sale, 1887, £29.

It would be difficult to find in all Rembrandt's works a more delicate and beautiful etching than this. The tone is bright, clear and harmonious, the faces characteristic, and the hands admirably modelled. In the darker parts the dry-point has been freely used, producing strong contrasts with the lighter portions of the work.

XXIV

SIX'S BRIDGE.



Boat at 1-1

SIX'S BRIDGE.

Signed and dated 1645.

BARTSCH, 208; CLAUSSIN, 205; WILSON, 205; C. BLANC, 311; MIDDLETON, 313;
DUTUIT, 205.

THERE are three states of the plate. The third state sold in the Didot sale, 1877, for 280 f.; Schloesser sale, 1880, 1125 f.; a second sold in the Duke of Buccleugh sale, 1887, for £35.

The view is taken, it is said, at Elsbroek, the country-seat of John Six, of whose friendship for the artist we have already spoken. The tower seen in the distance between the trees marks the village of Hillegom.

The print sometimes goes by the name of "The Mustard-Pot," in allusion to the following apocryphal story told by Gersaint:

"Rembrandt used to visit his friend the burgomaster at his country house, and one day, dinner being served, behold there was no mustard! The burgomaster sent his servant into the village to get some, and Rembrandt made a bet that before the mustard was placed on the table he would etch a plate. He etched this scene, which was visible from the dining-room window."

The execution of the plate is so slight and rapid, but pleasing withal that the story is not incredible, though hardly probable.

XXV

VIEW OF AMSTERDAM.



VIEW OF AMSTERDAM.

Date assumed 1640.

BARTSCH, 210; CLAUSSIN, 207; WILSON, 207; C. BLANC, 313; MIDDLETON, 304;
DUTUIT, 207.

PRINTS have sold in the Liphart sale, 1876, for 325 f.; Didot sale, 1877
700 f.; Duke of Buccleugh sale, 1887, £15.

There is little in the scenery itself to make us pause, but the masterly treatment of the subject by the artist throws a charm over a flat and monotonous landscape. The execution is remarkably fine and delicate.

XXVI

THE THREE TREES.



THE THREE TREES.

Signed and dated 1643.

BARTSCH, 212; CLAUSSIN, 209; WILSON, 209; C. BLANC, 315; MIDDLETON, 309;
DUTUIT, 209.

THERE is but one state of the plate. Prints have sold in the sale of Count Harrach, 1867, for 2080 f.; Liphart sale, 1876, 4062 f.; Didot sale, 1877, 2000 f.; Duke of Buccleugh sale, 1887, £16 5s.

The scene itself is nothing. There is little to catch the eye except three trees, not over-shapely, standing formally in line on a slight embankment, but the black, mysterious clouds drifting over the plain, the contrast with the bit of bright sky on the right, the vast depth of the horizon, inspire one with a profound admiration for an artist who could produce so great effects with such scanty material. Of all Rembrandt's landscapes this is the crown jewel. He has here displayed in the fullest manner all the resources of his wonderful genius.

XXVII

THE THREE COTTAGES.



THE THREE COTTAGES.

Signed and dated 1650.

BARTSCH, 217; CLAUSSIN, 214; WILSON, 214; C. BLANC, 318; MIDDLETON, 325;
DUTUIT, 214.

THERE are three states of the plate. A first state sold in the Debois sale, 1843, for 1700 f.; second states in Verstolk sale, 1847, 421 f.; Duke of Buccleugh sale, 1887, £275; a third state in Galichon sale, 1875, 1000 f.

This is in respect of technique not inferior to "The Three Trees." It makes up in picturesque effect what it lacks in solemn grandeur. The dry-point has been largely employed.

XXVIII

A COTTAGE WITH WHITE PALES.



A COTTAGE WITH WHITE PALES.

Signed and dated 1642.

BARTSCH, 232; CLAUSSIN, 229; WILSON, 229; C. BLANC, 332; MIDDLETON, 308;
DUTUIT, 229.

THERE are two states of the plate. A first state sold in the Duke of Buccleugh sale, 1887, for £100; second states sold in the Galichon sale 1875, for 600 f.; Didot sale, 1877, 550 f.

We have here one of the best of the artist's landscapes. It is fine and delicate in execution, the water is clear and limpid, the foliage well expressed, and the distant scenery carefully treated.

XXIX

LANDSCAPE WITH A COTTAGE AND BARN.



Handwritten text, likely a signature or title, located in the upper right corner of the engraving.

LANDSCAPE WITH A COTTAGE AND BARN.

Signed and dated 1641.

BARTSCH, 225; CLAUSSIN, 222; WILSON, 222; C. BLANC, 327; MIDDLETON, 306;
DUTUIT, 222.

ONLY one state of the plate is known. Impressions have been sold in the Debois sale, 1844, for 272 f.; Verstolk sale, 1847, 262 f. 50 c.; Galichon sale, 1875, 1511 f.; Didot sale, 1877, 1420 f.; Duke of Buccleugh sale, 1887, £75.

A massive, solid piece of work. The cottage stands out like a mountain against the clear sky.

XXX

REMBRANDT'S MILL.



REMBRANDT'S MILL.

Signed and dated 1641.

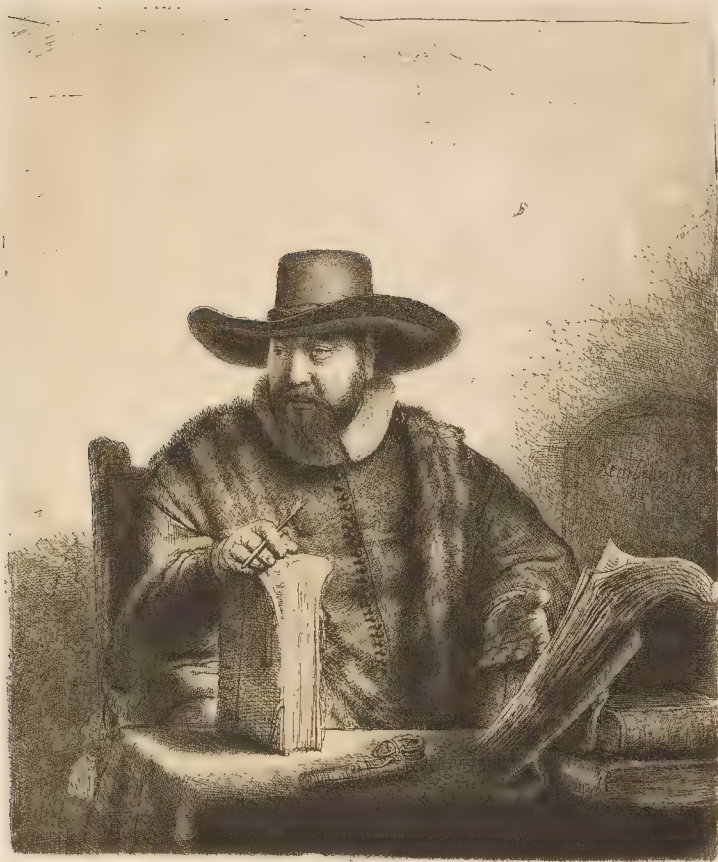
BARTSCH, 233; CLAUSSIN, 230; WILSON, 230; C. BLANC, 333; MIDDLETON, 305;
DUTUIT, 230.

THERE is but one state of the plate. Impressions have been sold in the Galichon sale, 1875, for 630 f.; Didot sale, 1877, 410 f.; Duke of Buccleugh sale, 1887, £26.

The original mill depicted in this print is supposed to have stood at Carwijk op der Riju. Although the etching is called "Rembrandt's Mill," it must not be supposed to represent the mythical mill in which the artist was said to have been born. That legend long ago received its quietus, as we have already stated.

XXXI

CORNELIS CLAESZ. ANSLOO.



CORNELIS CLAESZ. ANSLOO.

Signed and dated 1641.

BARTSCH, 271; CLAUSSIN, 268; WILSON, 273; C. BLANC, 170; MIDDLETON, 146;
DUTUIT, 254.

THERE are four states of the plate. In the Duke of Buccleugh sale, 1887, a first state sold for £200. Second states brought in the Galichon sale, 1875, 400 f.; Liphart sale, 1876, 1625 f.; Didot sale, 1877, 1010 f.

The plate still exists in England.

Cornelis Claeszoon Ansloo (not *Renier* Ansloo, as he is sometimes called) was a Mennonite minister at Amsterdam, and may have been a first or second cousin of Rembrandt, whose aunt Maritje married Pieter Claes.

In the sale of M. E. Galichon was the original drawing for this etching, done in red chalk, and still bearing along the principal lines marks showing that from it a tracing had been made on the prepared copper for the purpose of etching. The drawing was sold for 7300 f., and it is now in the British Museum. A facsimile engraving is given in the *Gazette des Beaux Arts*, Vol. XX., p. 234.

Lord Ashburnham had a portrait in oil of Ansloo and his wife on one canvas. It was offered in his sale in 1850 and withdrawn at £4200.

XXXII

EPHRAIM BONUS.



EPHRAIM BONUS.

Signed and dated 1647.

BARTSCH, 278; CLAUSSIN, 275; WILSON, 280; C. BLANC, 172; MIDDLETON, 158;
DUTUIT, 256.

THERE are two states of the plate, but of the first only three impressions are known. Prints of the second state have sold in the Didot sale, 1877, for 1550 f.; Duke of Buccleugh sale, 1887, £120.

This is one of the most famous and most coveted of all the etchings by Rembrandt. Nothing can surpass it for strength of expression, for chiaroscuro, and for masterly effect.

Ephraim Bonus was a Portuguese Jew who established himself as a physician at Amsterdam, where in 1651 he obtained the rights of a burgher.

A portrait of Bonus in oil (probably the original after which this etching was made) is still in the collection of the Six family at Amsterdam.

XXXIII

DOCTOR FAUSTUS.



DOCTOR FAUSTUS.

Date assumed about 1650.

BARTSCH, 270; CLAUSSIN, 267; WILSON, 272; C. BLANC, 84; MIDDLETON, 291;
DUTUIT, 259.

THERE are three states of the plate. First states have sold in the Galichon sale, 1875, for 850 f.; Didot sale, 1877, 240 f.; Duke of Buccleugh sale, 1887, £55.

The plate formerly belonged to Basan and it still exists, to the confusion of careless or uninstructed amateurs.

This can hardly be considered a portrait, although it has the air of one, so faithfully has the artist preserved the features of the model who served him. The Doctor is intently observing a strange vision of a luminous inscribed circle, to which his attention is directed by a shadowy hand beneath.

The weird story of Doctor Faustus has for ages been a favorite theme of German tradition and romance. It is so well known that it is not necessary to repeat the legend here, but those who choose may find a scholarly account of the origin and progress of the legend, and of the historical representatives of the type—Theophrastus Paracelsus and Cornelius Agrippa—in an article by G. Belfont Bar, published in *Macmillan's Magazine* for April, 1888, pp. 428-439.

XXXIV

ABRAHAM FRANSZ.



ABRAHAM FRANSZ.

Date assumed 1655.

BARTSCH, 273; CLAUSSIN, 270; WILSON, 275; C. BLANC, 176; MIDDLETON, 172;
DUTUIT, 260.

EIGHT or ten states of this plate are described; of the first three it is said that only one impression of each state is in existence. The first and second are in the British Museum, the third in the Museum at Amsterdam. A fourth state brought 199 f. in the Verstolk sale, 1847. An eighth state sold for 130 f. in the Didot sale, 1877. In the Duke of Buccleugh sale, 1887, a print described as the second state sold for £510.

The changes that were made in the plate during the process of engraving were numerous and important, and of great interest to the amateur. Among them were the introduction of a curtain above the head of Fransz, a complete alteration in the pose of the figure, the substitution of an armchair for a stool, etc. It is evident that in this work Rembrandt was not at his best, and that he used extensively the dry-point to make up for the lack of vigor and firmness in the drawing. The plate was executed during the period of the financial troubles that bent if they did not break the spirit of the artist.

Fransz was an amateur and dealer in objects of art, and evidently a friend of the artist, since we find that in 1665 he signed the petition of Titus when the son of Rembrandt applied to be made a burgher of the city of Amsterdam.

XXXV

JACOB HARING, KNOWN AS OLD HARING.



JACOB HARING. KNOWN AS OLD HARING.

Date assumed 1665.

BARTSCH, 274; CLAUSSIN, 271; WILSON, 276; C. BLANC, 178; MIDDLETON, 168;
DUTUIT, 261.

THREE states of the plate are described. Impressions sold in the Didot sale, 1877, for 2900 f.; in the Duke of Buccleugh sale, 1887, were two specimens which sold for £70 and £26 respectively.

The elder Haring was Concierge or Auctioneer of the Insolvent Court, with whom Rembrandt came in contact when financial distress brought him before that tribunal.

XXXVI

THOMAS JACOB SZ HARING. KNOWN AS YOUNG HARING.



THOMAS JACOBZ HARING. KNOWN AS YOUNG HARING.

Signed and dated 1655.

BARTSCH, 275; CLAUSSIN, 272; WILSON, 277; C. BLANC, 179; MIDDLETON, 169;
DUTUIT, 262.

OF this plate five states are known; in the last the plate has been cut in an oval form. Proofs of the first state sold in the Verstolk sale, 1847, for 672 f.; Duke of Buccleugh sale, 1887, £105. This last impression is now in New York.

The sad-faced, melancholy man whom we see here was son of *Old Haring* and succeeded to the office which his father held as Concierge of the Insolvent Court.

These two rank among the best of Rembrandt's portraits.

XXXVII

CLEMENT DE JONGHE.



CLEMENT DE JONGHE.

Signed and dated 1651.

BARTSCH, 272; CLAUSSIN, 269; WILSON, 274; C. BLANC, 180; MIDDLETON, 164;
DUTUIT, 262.

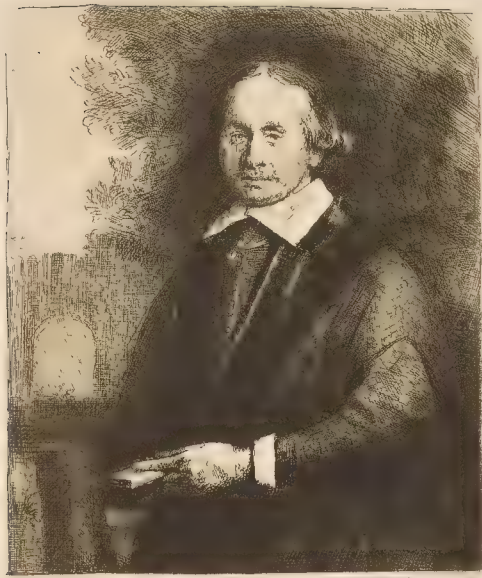
THERE are six states of the plate. Impressions of the first state sold in the Galichon sale, 1875, for 250 f.; Didot sale, 1877, 520 f.; Duke of Buccleugh sale, 1887, £38.

This is considered by amateurs as one of the very best plates of its class. The arrangement is happy, the effect pleasing, the pose natural, the drapery boldly and simply drawn.

De Jonghe was a celebrated engraver and also a dealer in prints, having a shop in the Calverstraat, at Amsterdam. His name is often seen on engravings of the period.

XXXVIII

JAN ANTONIDES VAN DER LINDEN.



JAN ANTONIDES VAN DER LINDEN.

Date assumed 1653.

BARTSCH, 264; CLAUSSIN, 261; WILSON, 266; C. BLANC, 181; MIDDLETON, 167;
DUTUIT, 264.

THERE are six states of the plate. Impressions of the first state sold in the Verstolk sale, 1847, for 210 f.; Duke of Buccleugh sale, 1887, £80.

Van der Linden was an eminent physician practicing in Amsterdam, where he was Inspector of the College of Medicine, and, later, Professor in the University of Leyden. In the year 1653, when the plate is assumed to have been executed, he was in Amsterdam supervising the printing of a work on medicine, "Medicina Physiologica." This beautiful and expressive portrait represents him standing in a garden, an allusion, doubtless, to the interest he took in the enlargement of the botanic garden at Franeker. An account of him is given in Bayles's "Dictionary."

XXXIX

JANUS LUTMA.



JANUS LUTMA.

Date 1656.

BARTSCH, 276; CLAUSSIN, 273; WILSON, 278; C. BLANC, 182; MIDDLETON, 171;
DUTUIT, 265.

FOUR states of the plate are known. First states sold in the Galichon sale, 1875, for 3600 f.; Didot sale, 1877, 3900 f.; Duke of Buccleugh sale, 1887, £176.

We have here a strong and vigorous piece of portraiture. The massive face is strongly marked, full of character and individuality. The texture of the garments, the solidity of the wall, the strength of the wood, are differently characterized.

Lutma was a distinguished engraver and goldsmith, as well as an amateur and collector. Rembrandt shows him to us in these characters, for we see in the right hand a statuette, and lying on the table a mallet and other objects pertaining to his profession.

XL

REMBRANDT WITH CAP AND FEATHER.



REMBRANDT WITH CAP AND FEATHER.

Date 1638.

BARTSCH, 20; CLAUSSEN, 20; WILSON, 20; C. BLANC, 233; MIDDLETON, 134;
DUTUIT, 20.

PRINTS have sold in the Heimsoeth sale, 1877, for 335 f.; Didot sale, 1877, 205 f.; Duke of Buccleugh sale, 1887, £8 10s.

The plate is still in existence, and has been used in recent years. Only one state is known.

We are here enabled to discover the taste the artist displayed in his younger days for dress and finery. This print is carefully worked, and with great minuteness and skill. We readily distinguish the different textures the artist has desired to represent. The silk of his mantle, the linen of his chemise, the velvet of his cap, the fur of the collar, are all distinctly characterized.

XLI

REMBRANDT LEANING ON A STONE SILL.

Rembrandt 3

16 2



REMBRANDT LEANING ON A STONE SILL.

Executed in 1639.

BARTSCH, 21; CLAUSSIN, 21; WILSON, 21; C. BLANC, 234; MIDDLETON, 137;
DUTUIT, 21.

THERE are two states of this plate. An impression sold in the Didot sale for 5750 f.; Duke of Buccleugh sale, 1887, £135.

This is the most characteristic and pleasing of all Rembrandt's portraits of himself. The position is graceful, original, and unconstrained; the expression is agreeable and rendered to the life; the technique is admirable. We see again, as in the previous print, the picturesque costume the artist affected in his younger days, before the shadows came. The face expresses life, decision, and character, the sharp eyes seem to look you through. As in the previous plate, the textures of the garments are characteristically rendered.

XLII

REMBRANDT DRAWING.



REMBRANDT DRAWING.

Date 1648.

BARTSCH, 22; CLAUSSIN, 22; WILSON, 22; C. BLANC, 235; MIDDLETON, 160;
DUTUIT, 22.

THERE are seven states of this plate, some say ten. A second state realized in the Didot sale 1000 f. A sixth state in the Duke of Buccleugh sale brought £80.

We have here a portrait entirely different from the previous ones. A dozen years have been full of experiences, most of them sad ones. Rembrandt has lost the wife of his youth and three of the children she bore to him. We no longer see the flowing curls, the plumed cap, the jaunty air, the richly embroidered dress, and the jewels. He has grown older than the lapse of the years would appear to justify. He has gained in flesh, and in the finely modelled face we note that wrinkles have begun to show themselves. In color and fineness this etching is a superb example.

XLIII

REMBRANDT IN AN OVAL.



REMBRANDT IN AN OVAL.

Date 1634.

BARTSCH, 23; CLAUSSIN, 23; WILSON, 23; C. BLANC, 232; MIDDLETON, 111;
DUTUIT, 23.

THERE are three states of this plate. In the first, the figure is seen to the knees, and he holds with his left hand a sword, whence the plate is sometimes called *Rembrandt with a sword and aigrette*. Only four impressions of this state are known, of which the only one in private hands is that belonging to Robert S. Holford, Esq. The specimen in the British Museum was purchased at the Verstolk sale, 1847, for 3990 f., 50 c. A second state sold for £46 at the Duke of Buccleugh sale in 1887.

The more recent writers, while they do not deny that this plate is by Rembrandt, generally agree in the opinion that the portrait does not represent the artist himself, this doubt being founded on a want of resemblance, and especially on the presence of a mole on the right cheek, which is not seen in any other portrait of Rembrandt. The head bears a general resemblance to that of the *Prince Adolphus of Gueldres* in the noted picture of the Berlin Gallery, where that personage, sometimes called *Sampson*, is represented as menacing his father-in-law in prison.

The costume is such as the artist may have drawn from the rich collection of studio properties which we know by his inventory that he possessed.

XLIV

THE BURGOMASTER JAN SIX.



THE BURGOMASTER JAN SIX.

Date 1647.

BARTSCH, 285; CLAUSSIN, 282; WILSON, 287; C. BLANC, 184; MIDDLETON, 159;
DUTUIT, 267.

THERE are three states of this plate. Of the first state only two specimens are known—one in the Museum at Amsterdam; the other was purchased in 1755 for the collection of prints in the Bibliothèque Nationale at Paris for 864 f. A second state sold in the Didot sale, 1877, for 17,000 f. Another of the same state sold in the Duke of Buccleugh sale, 1887, for £500.

This plate is still in the possession of the family of J. P. Six, at Amsterdam.

Jan Six will always be affectionately remembered for the friendship he bore to the great Dutch painter, although he had other titles to respect and honor. His grandfather was a Huguenot refugee who settled at Amsterdam in 1585. Jan was born in 1618, and was only twelve years old when Rembrandt settled in Amsterdam. He was twenty-nine years old when this portrait was made. He married a daughter of Nicholas Tulp, whose features we see in that masterpiece of Rembrandt's art, the "Lesson in Anatomy." Six held several public offices, among them that of Burgomaster of the City, and Member of the Council of the States-General. But what constituted the strongest tie between him and the artist was identity of their pursuits and tastes, for Six was, like Rembrandt, a zealous collector of paintings, prints, and objects of art. He died in the year 1700, and his collections were sold two years later, comprising, besides many rich and rare curiosities, several paintings and etchings by Rembrandt. Among these were twenty-five impressions of this print, which were sold for fifteen to eighteen florins each. Six was also a poet, and wrote the tragedy of "Medea," which is referred to in this volume (Plate No. 2). At his country-seat of Elsbroek Rembrandt was a welcome visitor, and there he etched the plate known as "Six's Bridge" (No. 2).

This is one of the most esteemed of Rembrandt's etchings. It is very carefully and patiently worked, the labor expended upon it being an expression of the friendship existing between the artist and the sitter. The fineness of the work, the soft velvet tone, and the rich chiaroscuro make this etching a marvel in art. The pose is easy and natural, and Six is evidently occupied solely with his reading, having no thought for the artist or the spectator. In this plate the burin is used freely and with good results.

XLV

JAN CORNELIS SYLVIUS.



Cuius adorandum docuit Facundia Christum,
Et populi veram pandit ad astra viam.
Talis erat Sybæ facies. audivimus illam
Amalijis isto civibus oro loqui.
Hoc Frigij præcepta dedit; pietas q. severo
Religioq. diu vindico tuta fuit.
Preluxit, veneranda suis virtutibus, etas.
Erudytoq. ipso p. senecta viros.

Simplicitatis amans Jucum contempsit honesti.
 Nec sola voluit fronte placere bonis.
 Sic statuit: Iocum vita melioro doceri
 Rectius, et vocum fulmina posse minus.
 Ambula, si memior extincui, qui condidit urbem
 Moribus, hanc ideo fulsit ille Deo.
 C. Barlaeus.
 Haud amplius de gradico illius doctus,
 Quas amulo, frus frague persequor versu.
 p. 8

JAN CORNELIS SYLVIUS.

Signed and dated 1646.

BARTSCH, 280; CLAUSSIN, 277; WILSON, 282; C. BLANC, 187; MIDDLETON, 155;
DUTUIT, 269

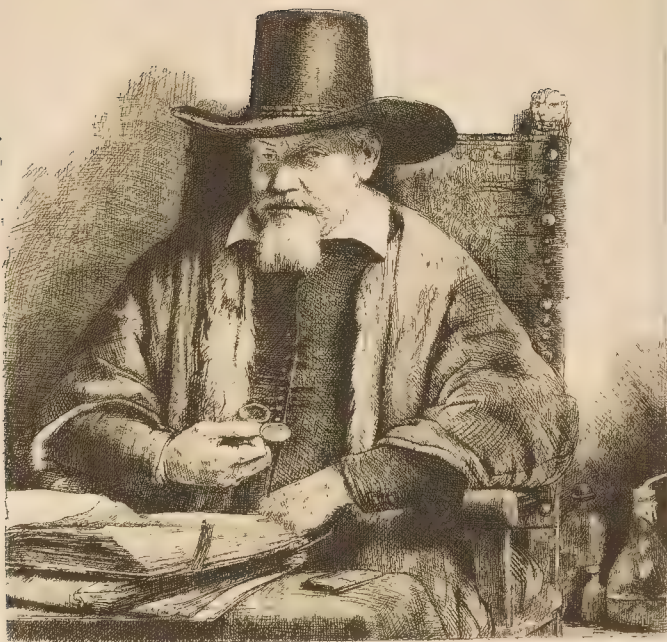
THERE is but one state of this print. It has sold in the Didot sale, 1877, for 900 f. An impression formerly in the possession of Sylvius himself, probably the finest existing, was sold in the Duke of Buccleugh sale, 1887, for £125.

This serious, intellectual old man was a minister of the Reformed Faith, settled at Leeuwarden, where he married Aeltje, daughter of Pieter Van Ulenburg and cousin to Saskia, afterwards wife of Rembrandt. He was also Saskia's guardian after the death of her father, and his signature was affixed to the contract of her marriage as consenting thereto. He was born in 1554 and died in 1638, eight years before the date of this engraving.

A study for the print is in the British Museum.

XLVI

DR. ARNOLDUS THOLINX, SOMETIMES CALLED THE
ADVOCATE VAN TOL.



DR. ARNOLDUS THOLINX, SOMETIMES CALLED THE
ADVOCATE VAN TOL

Date about 1655.

BARTSCH, 284; CLAUSSIN, 281; WILSON, 286; C. BLANC, 188; MIDDLETON, 170;
DUTUIT, 270.

THOLINX was Inspector in the College of Medicine at Amsterdam, from which position he had retired before this portrait was made, being succeeded in that office by Dr. Deyman. He was one of the editors of the new *Dispensatory*, having for one of his colleagues in the work Nicholas Tulp. Rembrandt painted two pictures in oil, representing "Lessons in Anatomy." In one of these the demonstrator is Dr. Tulp, in the other Dr. Deyman.

There are two states of this plate. Of the first state only four impressions are known, three of them having "taken the veil" in public collections. The only impression in private hands was sold in the sale of Dr. Griffiths, London, 1883, for £1510, being the highest price ever paid for an engraving by any master. The purchaser was Baron Edmund de Rothschild, of Paris. An impression of the second state, formerly in the Pole Carew collection, was sold in the Duke of Buccleugh sale, 1887, for £800, to a dealer in New York, and is now in a private collection in that city. This is the identical print referred to by M. Charles Blanc in the following amusing story, which he received from a French amateur who was in London at the time:

"At this auction [of the Pole Carew collection in 1835] were present—viz., Lords Aylesford and Spencer, Sir Jacob Astley, W. Esdaile, Chambers Hall, Maberly, and Mr. Donnadicu. Beside these, there was to be seen not less a person than the Chevalier de Claussin, the author of the well-known catalogue of Rembrandt's works. Such well-known dealers as Messrs. Colnaghi, Tiffin, Smith, Graves, Evans, and others were likewise there. Probably a finer assemblage of prints had never been seen. Nearly the whole Pole Carew collection had been formed out of the cabinets of Messrs. Barnard, Haring, Hibbert, and Lord Bute. The first state of the portrait of 'Asselyn with the Easel' (No. 2 in this volume) brought £39 18s. 'The Hundred Guilder Print,' £163. At length the 'Advocate Tolling' made its appearance. It was a first-rate impression, nearly unique, loaded with burr, the edges uncut, and the print less worked than in the impression in the Museum at Amsterdam. It had been purchased by Mr. Pole Carew for only £56 at the Hibbert sale in 1809. The warmth of the bidding was at its height. Every countenance became changed. M. de Claussin could scarcely breathe. As the print finished the circle of the table the bidding rose to £200. *Le Pauvre Claussin* became pale; a cold sweat

ran down his temples. Not able to restrain himself any longer, and feeling certain that he had to deal with a powerful competitor, he strove to soften his unknown rival who thus waged with him so hard a fight. After having stammered out some words in English, 'Gentlemen,' said he, in this language, which he could speak almost as well as his mother-tongue, 'you know me. I am the Chevalier Claussin; I have devoted a portion of my life to preparing a new catalogue of the works of Rembrandt, and to copying the rarer etchings of this great master. It is now twenty-five years that I have been in search of the "Advocate Tolling," and it has been only in the National collections of Paris and Amsterdam, and in the cabinet of the late M. Barnard—where the present example then existed—that I have met with the object of my search. If this example escape me, I cannot at my age have the hope of ever meeting with the print again. I beseech then, my competitors, to take into consideration the services which my work may render to amateurs, my quality of stranger, the sacrifices which I have all my life imposed on myself in order to form a collection enabling me to institute fresh observations on the masterpieces of Rembrandt. A little generosity, gentlemen,' added Claussin, as a peroration. The tears were already in his eyes. The unexpected speech produced some sensation; many were touched with it. Some smiled and whispered to each other that this same M. de Claussin who was capable of running up the price of a print to £200 might be often met of a morning in the streets of London going to fetch in a little pot twopennyworth of milk. But after a moment's pause a sign was made to the auctioneer, a bidding was declared, and the fatal hammer fell to the offer of £220. It was only then known that the fortunate possessor of the 'Van Tolling' was M. Verstolk de Soelen, Minister of State in Holland."

We may add that the print which was the subject of this interesting story was sold at the sale of Baron Verstolk de Soelen in 1847 for 3780 f.

XLVII

UITENBOGAERT, OR THE GOLD-WEIGHER.



UITENBOGAERT, OR THE GOLD-WEIGHER.

Signed and dated 1639.

BARTSCH, 281; CLAUSSIN, 278; WILSON, 283; C. BLANC, 189; MIDDLETON, 138;
DUTUIT, 271.

THREE states of the plate are known. In the Didot sale, 1877, a first state sold for 6500*f*. In the Duke of Buccleugh sale, 1887, a first state sold for £160 and a second state for £110.

This plate was executed only in part by Rembrandt, his work being visible chiefly in the principal figure and in the two small figures on the left. The accessories are attributed to an assistant, perhaps F. Bol. It can hardly be called an etching, so largely has it been worked with the burin.

Uitenbogaert was Receiver of the Estates of Holland and resided at Amsterdam, but beyond these facts little is known of him.

XLVIII

REMBRANDT'S MOTHER, WITH BLACK VEIL.



REMBRANDT'S MOTHER, WITH BLACK VEIL

Signed; date assumed 1631.

BARTSCH, 343; CLAUSSIN, 333; WILSON, 339; C. BLANC, 196; MIDDLETON, 54;
DUTUIT, 332.

THERE are four states of the plate. In the Didot sale, 1877, a third state sold for 590 f.; a second state in the Duke of Buccleugh sale, 1887, brought £28.

This is one of the best of Rembrandt's female portraits. The face is finely modelled, and the veil skilfully arranged and worked.

XLIX

THE GREAT JEWISH BRIDE.



THE GREAT JEWISH BRIDE.

Signed with the letter "R." and dated 1634.

BARTSCH, 340; CLAUSSIN, 330; WILSON, 337; C. BLANC, 199; MIDDLETON, 108;
DUTUIT, 329.

THERE are four states of the plate, three of which were in the sale of the Duke of Buccleugh, in 1887. The first sold for £150, a second for £260, and a fourth for £21. In the first state the plate is unfinished, all the lower part being left white.

M. Charles Blanc, in his note on this print, professes to recognize a portrait of Saskia, but a comparison with the authentic pictures of the wife of Rembrandt will not, to the ordinary eye, justify the assertion.

There is an obscure legend that the title, "The Great Jewish Bride," has some reference to a daughter of Ephraim Bonus, the Jewish physician, whose portrait we have given at No. 256.

L

AN OLD WOMAN WITH HER HAND ON HER BREAST.



AN OLD WOMAN WITH HER HAND ON HER BREAST.

Signed and dated 1631.

BARTSCH, 348; CLAUSSIN, 338; WILSON, 343; C. BLANC, 198; MIDDLETON, 55;
DUTUIT, 336.

AN impression of the second state was sold in the Duke of Buccleugh sale, 1887, for £12.

This print is sometimes called a portrait of "Rembrandt's Mother," and that by persons who give the same title to the preceding plate (No. 332). It is difficult to realize that both represent the same person.

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